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SATURDAY, AUGUST 6, 1881.

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LITERATURE

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A MONOGRAPH on Landor professing to give in two hundred pages an account of his life and writings is of itself an indication of that high courage for which the contemporary man of letters is so notable. Not that boldness is the only striking characteristic of this volume. Besides being admirably written, it is thoughtful, critical, and full of honest work. Indeed, it is quite astonishing that so much has been done in so small a space, and it is only the few who are already familiar with Landor's works who can appreciate the amount of patient, scholarly, and long study which these pages represent.

If we are compelled to differ from certain of Prof. Colvin's critical judgments, we do so always with reluctance and sometimes with considerable hesitation. For it is easy to do injustice to Landor—it is difficult to do him complete justice. Everything that has been written about him has taken the form of an apology—in the modern sense of that word—and in this volume Mr. Colvin has followed his predecessors. Yet no apology for Landor is needed. It is true, no doubt, that he tried to write dramas; but then who has not tried to write dramas? In the life of every man who can write at all there is a period when he writes a five-act tragedy. Therefore Landor's failure as a dramatist goes for nothing. So far from being a failure himself, he was and is the greatest exemplar of the class to which he belonged. Of writers whose genius has been entirely nourished upon books Landor is the first. And he seems to be a failure only when set in unjust comparison with writers of a different kind altogether, writers whose genius has been nourished by close intimacy with nature and man. In spite of much literary fervour about politics, to read books and to write books was the be-all and end-all of his life. To him, as to Gray, nature was a pleasant garden, no doubt, but a garden in which to walk and meditate upon books. Man, too, was interesting as material for noble verses and epigrammatic generalizations—unless man took the form of a close friend, when books were as nothing to the love and generosity in Landor's heart. Among bookmen he was the first—

the most distinctly a bookman of genius; for Milton was something very much more than a bookman. And Landor wrote for bookmen. To him who would enjoy Landor scholarship is the first requisite. Very much of the charm of his writing consists in subtle reminders. The more subtle were these reminders the more they delighted Landor and the more they delight the genuine Landorian. If, in answer to this, it be said that the highest poetry reminds us of nothing but of nature and the heart of man—that to imitate Sophocles is only a little less insincere than to imitate Byron—our answer is that we do not claim for Landor a place among the highest poets, but the foremost place among those who remind us of the highest poets. That he is "caviare to the general" is one of his special charms to the Landorian, who has no particular love for "the general."

What need, then, is there for all these apologies for Landor? "I shall dine late," said he, "but the dining-room will be well lighted, the guests few and select." His prophecy has been fulfilled. He is dining "late"—very late; the guests are "few"—very few. "True Landorians," says Prof. Colvin, "may at present be counted on the fingers." He might have gone on to say that, after these "true Landorians" were all counted, the enumerator would still have fingers to spare. When Dr. Johnson said of a certain writer, "I would rather praise him than read him," he gave utterance to the sentiments of many so-called Landorians in regard to Landor. Prof. Colvin declares that there are American Landorians. Yet it must be remembered that Landor was the typical British squire or John Bull beneath a very thick enamel of culture, and John Bull is the favourite butt of American wit. There are climatological reasons why he should be. His stolid insularity seems absurd to the most cosmopolitan people in the world; and they surely cannot feel sympathy with Landor, our typical John Bull, and, alas! our last. For it is a sad fact that ever since the battle of Waterloo the John Bulls have been diminishing in number, and with Landor the cultivated John Bulls died out altogether. When Landor was flourishing at Bath, England was still full of John Bulls—country squires, for instance, hot-headed, blustering autocrats, who respected (if they could not construe) Latin, and who were Tory - republicans, hating the French, loving liberty—the liberty of the British squire to do as he liked. Add to these qualities the qualities of genius and scholarship, and we see the Landor of Prof. Colvin, "a nature passionate, unteachable, but withal noble, courageous, loving-hearted, beautiful, and wholesome to the heart's core." His very pronunciations—"yaller" for yellow, "laylock" for lilac, "Room" for Rome, "woonderful" for wonderful—were typical, as were his features, his short arms, his entire physique. Equally typical, too, was his immiscibility. "The worst of John Bull," once said a famous American "is that he won't mix; set him where you will out of his own little pancake of an island and he begins to quarrel all round." When Landor (soon after falling in love with Wales and deciding to plant it with cedars of Lebanon) declared that "the

earth contains no race of human beings so totally vile and worthless as the Welsh," he did what he was all his life doing with regard to every country and locality he ever visited. His Tory-republicanism was as unimpeachable as his reverence for Latin; while his Gallophobia evidently strikes Prof. Colvin with astonishment:—

"This whimsical energy of dislike extends from the political to the private characteristics of the French; to their looks, their voices, and manners, and even to the scenery and climate of their country. 'Of all the coasts,' it is declared in one of his dialogues, 'of all the coasts in the universe, of the same extent, those of France for nearly their totality in three seas are the least beautiful and the least interesting.' 'The children, the dogs, the frogs, are more clamorous than ours; the cocks are shriller.'"

In speaking of his Latinity we touch the keynote of Landor's story. With such gifts as his, it is impossible to guess what Landor might have done had he never read a word of Latin. His Greek, perhaps, was not troublesome. To "the general" the frigidity of the 'Imaginary Conversations' is appalling, yet it is not too much to say that they contain more beautiful and wise sayings than any other English book save Shakespeare's dramas. Landor was always thinking of classical models, and his utterances are frozen words to all save those few for whom his table is so plentifully spread. His poetry, too, is noble, beautiful, and often profound, but the reader of modern poetry finds no bloom upon it. Between it and the poetry that lives and becomes part of a nation's life there is the difference (to use Shelley's comparison) between a gem and a flower. The reason is that the moment Landor sat down to write poetry he ceased to be himself, and became a pagan. Now a pagan John Bull is not genuine, after all. Landor forgot that every form of society breathes its own indigenous atmosphere from which poetry is distilled, as the Sabean girl in the Eastern story was fashioned from the perfume of the Sabean rose. Suppose, for instance, that Æschylus and Sophocles, instead of nourishing their genius upon "the bright Athenian air," had shut themselves up to study how their remote ancestors had felt, thought, and sung before they crossed the Caucasus. Would the Athenian theatre have delighted the world? The inquiry whether or not Landor is likely to take his place as a permanent name in the history of English literature becomes mixed up with the question as to what amount of vitality there is in the new Hellenism which has become one of the fashions of our day. Between the Hellenism of Landor and the Hellenism of Gautier there is all the difference between scholarship and ignorance; yet they are akin in this,—that they are both mimics of a religious, national, and social temper long past and essentially unlike the romantic temper—that temper which, underneath all classical revivals, has always been the only popular temper of modern times. That Prof. Colvin is fully competent to prosecute this inquiry is made evident by the many admirable and even profound critical remarks that fall from him in the progress of his narrative; yet, while marvelling much at the narrowness of Landor's audience, he leaves the question untouched.

It is not so much in detailed criticisms

that Prof. Colvin shows how sympathetically he has studied Landor as in the many happy critical generalizations that seem to fall from him by accident. Here is one out of many. Speaking of the originality and meditative depth of the reflections scattered through the 'Imaginary Conversations,' he says: "Sometimes they are set in a framework of graceful incident, and amidst beautiful magnanimities and urbanities of intercourse." These words admirably express the special and peculiar charm of Landor's dialogues. No other writings rival them in "beautiful magnanimities and urbanities of intercourse"; and the last perfection of style is perhaps that it should display these very qualities. Of Landor it may be said, indeed, that no Englishman, not even Milton, had such a deep and ever present sense of style. In Milton's prose emotion is constantly destroying style. The lofty grandeur of such writing as the 'Hellenics' is certainly unequalled in English poetry unless 'Samson Agonistes' be taken as the one exception; and Landor's prose is equally transcendent. Yet it must be said that this dominating sense of style was the cause of Landor's failures no less than of his successes. It in some measure accounts for his failure as a dramatic writer. Whatever may be said of the ancient drama, it certainly is true of the modern drama that a great sense of style is injurious to the vitality of a dramatist's work. Here, indeed, is the great difference between dramatic and epic art, that whereas style or distinguished individual accent is the great requisite and the great quest in epic (and indeed in all undramatic forms of poetic art), in drama style has to be kept subordinate to the fluctuant and various movements of life. Even with regard to classic drama, if we could really understand and actualize the Athenian temper in the time of Pericles as we understand the modern temper, we might find that the sense of style which seems dominant in Æschylus and Sophocles was not so self-conscious as to us it seems, and was hardly, perhaps, distinguished individual accent at all. However, modern drama alone is at present in discussion, and we have only to turn to Shakspeare on the one hand and Ben Jonson on the other to see how impossible it is for modern drama to live and move unless style is kept in subordination by the imaginative fire in which the work is fused. While scholarly Ben carefully works his imagination, Shakspeare's unscholarly imagination works him.

'Count Julian' is, we think, a more decided failure as a play than 'Gebir' is a failure as an epic; but, on the other hand, a little manipulation would have turned 'Count Julian' into a much finer epic than 'Gebir.' Indeed, if we remember the picturesque power displayed in 'Gebir,' we shall see that Landor could easily have made of 'Count Julian' the one important epic poem of the century. So entirely undramatic is it, both in general conception and in treatment, that it would be astonishing to find Landor (who was far from being without a power of self-criticism) attempting to write dramas did we not know how universal is that infatuation of play-writing at which we have just been glancing. The cause of the infatuation is

not far to seek. The enormous fame of Shakspeare is the candle towards which fly a myriad moths, to burn their wings and perish. Prof. Colvin's remarks on 'Count Julian' are admirable:—

"In realizing the high and desperate passions of Roderick and Julian, the offender and the avenger, he has girded himself for rivalry with whatever is austere, haughty, pregnant, and concise in the works of the masters whom he most admired for those qualities. But in raising his characters up to this ideal height, in seeking to delineate their passions in forms of this heroic energy and condensation, this 'nakedness,' to use his own word, Landor has not, I think, succeeded in keeping them human. Human to himself during the process of their creation they unquestionably were; 'I brought before me,' he writes, 'the various characters, the very tones of their voices, their forms, complexions, and step. In the daytime I laboured, and at night unburdened my mind, shedding many tears.' Nevertheless they do not live in like manner for the reader. The conception of Count Julian, desperately loving both his dishonoured daughter and the country against which he has turned in order to chastise her dishonourer; inexorably bent on a vengeance the infliction of which costs him all the while the direst agony and remorse; is certainly grandiose and terrible enough. But even this conception does not seem to be realized, except at moments, in a manner to justify the enthusiastic praise bestowed upon it by De Quincey, in his erratic, fragmentary, and otherwise grudging notes on Landor. Still less are we livingly impressed by the vanquished, remorseful, still defiant and intriguing Roderick, the injured and distracted Eglona, the dutiful and outraged Covilla, her lover Sisabert, or the vindictive and suspicious Moorish leader Muza. These and the other characters are made to declare themselves by means of utterances often admirably energetic, and of images sometimes magnificently daring; yet they fail to convince or carry us away. This effect is partly due, no doubt, to defect of dramatic construction. The scenes of the play succeed each other by no process of organic sequence or evolution, a fact admitted by Landor himself when he afterwards called it a series of dialogues rather than a drama. Some of them are themselves dramatically sterile, tedious, and confusing. Others, and isolated lines and sayings in almost all, are written, if not with convincing felicity, at any rate with overmastering force."

If we may be allowed to repeat what we have said on a former occasion, drama which is at once poetic and vital is the rarest of all literary forms, and for this reason: in order to produce a work which is at once a true poem and a true drama, there is necessary a meeting and a mingling in the same individual of mental forces which are usually found to be incompatible and mutually destructive; that is to say, the poetic dramatist must be endowed with the opposite gifts of the singer, the philosopher, and the man of the world. Now, though one of the oldest and gravest impeachments of Nature has always been that of favouritism, she, the most equal of mothers, is only too impartial. In a word, Nature enriches the mind on one side at the expense of another. This becomes apparent when a writer like Shakspeare is under discussion.

When Nature has produced a poet whose chief delight in Shakspeare is in his music and his colour, she has made one who has the power of expressing his emotions in song, but whose lyric egotism, impelling him to do so, deafens his ears to those deeper harmonies

to which the philosopher's ears are attuned, and also blinds his eyes to the great drama going on outside his window, where the man of the world plays his part. More tender of touch than the sensitive plant, the poet's impact upon the world is through art and through books. His experience of man, in short, is that of Landor—it is at second hand. It is no wonder, then, that the mere singer, so far from showing the true dramatic faculty—the faculty of knowing other men in other places—is not even able to put himself in another's place, as Schiller and Alfieri and Shelley could do. Yet, having that supreme literary gift without which no poetic drama can exist at all, the gift of numbers, it is to him we have to look before all others for a poetic drama, as Mr. Swinburne implies when he says:—

"All poets, from Æschylus, the god-like father of them all, to the last aspirant who may struggle after the traces of his steps, have been poets before they were tragedians."

And again, when Nature produces a man who, in discussing Shakspeare, shows special delight to lie in what are called Shakspeare's "beauties," his generalizations, thoughts and golden gnomes—that is to say, the man of philosophical temperament—she makes a man who may very likely have an intelligence so piercing at once and so wide that his outlook upon the universe is such as the mere poetic singer little dreams of, and yet, inasmuch as he lacks the poet's gift of song, all the energies of his life might be wasted in attempting to produce a single scene of the play he most delights in, 'Hamlet,' or, indeed, in writing a single sentence like the following, embodying his own favourite thought that life is a dream:—

We are such stuff
As dreams are made of, and our little life
Is rounded by a sleep."

And lastly, when Nature produces a man who shows that his chief and only delight in Shakspeare is derived from Shakspeare's marvellous knowledge of individual men and power of characterization—that is to say, the man of the world—she makes one who alone, perhaps, may be said to live, if life is the growth of the mind by contact with other minds—one whose tact and intuitive rightness of approach seem to indicate that very power of putting himself in another's place, and even of knowing another man in another place, which would enable him to be a dramatist if his gifts were but joined to those of the philosopher and the poet; but lacking these, lacking the power of philosophical generalization no less than the power of poetic expression, he, like the other two, has "strength without hands to smite." But even yet we have not gone far enough. If we should ever find the poet, the philosopher, and the man of the world all combined in one man, as we do in Goethe, we should still not get the true poetic dramatist as exemplified by Shakspeare without another faculty, that instinctive appreciation of means and ends in representative art which is the one endowment of the mere constructor. "Painting," says Coleridge, "is the intermediate something between a thought and a thing." What, then, is a poetic drama? It is both a poem and a picture, a thought and a thing in one. Must we then say that to the gifts of Shelley, of Bacon, and of

Talleyrand the poetic dramatist must add those of Mr. Dion Boucicault? So it seems; and such being the requirements of the Shakspearean drama, there is nothing that does so much credit to the intelligence of the human race—which is generally supposed to be a not too brilliant production of Nature—as that immensity of Shakspeare's present fame which has attracted so many poetic moths, Lander among others. For notwithstanding all the foolish laudation of foolish men—notwithstanding the reactionary feelings that come to every candid mind, vexed by shallow attempts to prove that the faults of the most unequal of writers are his beauties—the student of Shakspeare, after, perhaps, much tribulation, settles down at last to this unchangeable creed, that between Shakspeare and all other dramatists so vast is the distance that to compare any other, or all others, with him would be as idle as to compare the largest planet in our system with that central star of the Pleiades, round which all the splendours of the universe are said to revolve. But even if a poet should arise capable of producing what we, the countrymen of Shakspeare, now demand of him, consider the conditions under which he would have to work in relation to those under which the Elizabethan drama was produced. There has been a deal said about the tyranny of public taste and its injurious effect upon artistic production. "The artist," say certain critics, "should produce to please himself: if for one moment he forgets that he is a law unto himself, he produces bastard art." This is a received canon of popular criticism; and Prof. Colvin seems to think it one of Lander's merits that he wrote to please himself. We do not at all agree with it. All vital literary work is, we believe, a compromise, more or less, between idiosyncrasy and the general temper of the time in which it is produced. What becomes of the poet when he is a law unto himself we see in Sydney Dobell and the Spasmodists, and in certain contemporary poets who shall be nameless. And it is easy to see the cause of this. Literature, being the result of an unusually strong yearning in certain souls to express idiosyncrasy, must work under certain restraints, or it degenerates into the expression of mere whim. This becomes apparent enough the moment a writer begins to work untrammelled by the sanctions of an audience, or where, as in the cases of Sterne, Richter, and Carlyle, the audience has openly succumbed to the writer's idiosyncrasy.

Now the dramatists of Shakspeare's time, owing to the peculiar nature of the seventeenth century stage, produced a work of art such as is no longer possible—a drama which could partake, and indeed was compelled to partake, of the best qualities of our contemporary "closet play" and the best qualities of our contemporary acting play, and was essentially free from the vices of each. A play to get published was forced at that happy period for the dramatist to lucidly tell a lucid story by means of action and dialogue; and yet, owing to the simplicity of the stage appliances, nothing was left to the scene-painter and the stage carpenter. Such dramas as are now called closet plays were as impossible then as were plays with scenes written up to the stage carpenter,

such as are alone able to keep the boards in our time. These facts must always be taken into consideration when the subject under discussion is the dramatic work of Lander or of any other nineteenth century dramatist.

Prof. Colvin very rightly places Lander's Neapolitan trilogy above 'Count Julian' from the dramatic point of view. The dialogue in 'Fra Rupert,' though its jerkiness is often as undramatic as the rhetorical periods of 'Count Julian,' has still a certain life. But the danger of a dramatist's being "a law unto himself" Lander displays in this trilogy more, perhaps, than in his 'Count Julian.' It is bad enough when a poet is dominated by a theory, but when his genius is pulled from one side to another by a score of conflicting theories the case is more hopeless still. With his theory that the passions in tragedy should be represented "naked, like the heroes and the gods," Lander contrived to mix up the theory that nothing should be told straight out, and that events from which the dialogue is supposed to be struck should be mysteriously hinted at. The result is that the reader, having not the faintest conception of what kind of action is going on, is lost in a maze of brilliant aphoristic lines.

It is in the 'Hellenics' that we see Lander at his best as a poet. It is difficult to think that such admirable work will not find a wider audience when the euphuistic fashion of the day shall have passed, and when purity of style shall be recognized as the first beauty of poetic art.

A Method of Teaching the Deaf and Dumb Speech, Lip-Reading, and Language. With Illustrations and Exercises. By Thomas Arnold. (Smith, Elder & Co.)

FROM the celebrated cure which, as we are informed by the Venerable Bede, St. John of Beverley worked upon a deaf-mute in the year A.D. 685, down to the conferences held during the present year, the problem of how to make the deaf hear and the dumb speak has been continuously and successfully attacked. Until the beginning of the eighteenth century, however, no systematic course of treatment had been established—the cures had been isolated; but from that time two systems, called respectively the German and the French, though it would be more accurate to name them the Swiss and the Spanish, have occupied the field. These systems proceed upon radically different principles. By the former, which was introduced by Amman and developed by Heinicke, the pupil is trained to watch and interpret the motions of the lips; by the latter, with which the names of Pereira and De l'Epée are connected, he is taught to translate the motions of the fingers alone. In neither case did the system prove entirely satisfactory to its author. Heinicke, on his part, found himself compelled to retain a certain amount of finger or gesture language; and the German system has never been established in its purity. De l'Epée also soon saw that his method had grave defects. In spite, however, of these defects, and chiefly, we imagine, in consequence of its simplicity, the finger or gesture system early gained complete possession of the field in

England; and although various attempts have been made to supplant it by its rivals, they have, until the last fifteen years, entirely failed of success.

Now, however, and in great measure through the untiring and unselfish advocacy of the author of the most interesting work before us, it appears as if the German system was about to establish its supremacy. It is significant that at the International Congress of Teachers of the Deaf, held at Milan last September, its claims to recognition as the best method yet developed were affirmed by a majority of 150 to 16. Mr. Arnold's own verdict is still more emphatic. He was himself trained in the French or finger system, and practised it with success for no less than twenty years. But he was then convinced of its inherent shortcomings, and he has for another twenty years discarded it altogether for the more scientific and more comprehensive system of Heinicke and his followers.

In this handsome volume Mr. Arnold supplies a lucid account and a fair comparison of the rival systems throughout their development, together with what appears to be a complete vindication of the claims of the system with which the author's name will henceforth be identified in England. A most valuable feature of the book is the series of well-executed wood engravings which illustrate the anatomy of the organs of speech and its bearing on the questions at issue; while the explanations which accompany them display sound physiological knowledge and no little originality of research. The "Essay on Language" which closes the book contains the results of thorough philosophical inquiry verified by the test of practice.

Mr. Arnold has too candid a mind to profess that the problem to which he has devoted his life is solved for all time. "Much," he says, "still remains to be achieved in the education of the deaf." But, as we have indicated, few, if any, have so good a right to claim a hearing in the controversy as Mr. Arnold. "Some," to quote his own words,

"may question or suspect the author's competence to undertake such a task. On this point he would prefer to be silent. It may suffice to say that forty years ago he was trained under an able master in the French method, when he made his first essays in teaching the deaf to speak with some success; that for the last twenty years he has been employed in teaching the German method exclusively; that one of his pupils, Mr. Farrar, first passed the Cambridge Local Examination with honours in classics and mathematics, and in January last matriculated in the London University; that he has also been able to compare his methods with those of the most advanced masters in Germany, France, Switzerland, Italy, America, and can say without reserve that he has arrived independently at the system called German, and, in teaching language, has sufficient reason for concluding that he has applied a principle with marked success which must one day displace all others."

We have only to add that the printing and general arrangement of the book, so far as the publishers are concerned, are all that can be desired.

Dante's Divine Comedy: Inferno. Translated by Warburton Pike. (C. Kegan Paul & Co.)

MR. WARBURTON PIKE is the author of a little volume of translations from various Italian poets which was reviewed in this journal about eighteen months ago (*Athen.* No. 2718). We noticed his former book at some length, thus recognizing its claim to be considered at least a serious effort to put into English some of the finest passages in Italian poetry. It was not, however, possible to regard Mr. Pike's as an adequate rendering, calculated either to satisfy the scholar or to give the general reader a sufficient notion of the qualities which had made the originals famous. Where the translator failed appeared to be not so much in comprehension of his author's meaning as in that command of his own language which is the first requisite in all, and especially in metrical, translation. For this latter he labours under the further disqualification that his ear is evidently not very sensitive to rhythm. Instances of this appeared in his former volume, to some of which we called attention; and they have been for the most part corrected, but not all.

There, so far as listening could make me know,

Look, ere entering, in whom thou dost confide,
are two inharmonious lines which revision has spared. In one case a line which would at least pass muster in its original form,

Horrible dialects, tongues dissimilar,

has been rendered wholly unmetrical by the change of its first word to "Horrid." Among the examples of this fault in the parts now appearing for the first time the worst are

Being unburdened of our bodies thus and free,
and

I saw a form exhibiting a greater rent.

While on this subject we may refer to a point which is in some measure connected with it. Mr. Pike defends himself against our charge of mispronouncing certain Italian names, such as Fiesole, Capocchio, and the like, by giving the consonantal *i* the force of a separate syllable. He strengthens himself by instances from other English poets, of which it may be said that Shakspeare's authority for Biòndello would equally justify Androniceus; while the instances he gives from Byron, who did know Italian, are all against him. He does not seem to see that such words as *mio*, *addio*, or *Rialto* stand on quite a different footing from Boccaccio or *bianco*. In *mio* the final *o* is absorbed by the *i*, just as the *a* is absorbed by the preceding vowel in *sedeo*, *uscita*. These remain open at the end of a line. In *Rialto*, *Viola*, or *Friuli* the *i* represents an entire syllable of the original word; but in Boccaccio the *ci* form one sound, and can no more be pulled apart than the *ch* in *chance*. That this is so is clear from the fact that the plural of *guancia*, e.g., may be correctly written *guance*; the *i*, being no longer needed to soften the *c*, is dropped. In *Fiesole* or *bianco*, on the other hand, we have no more right to detach the *i* from the following vowel than we have to make three syllables of *yonder*. Mr. Pike quotes two cases of an apparent use of this licence from Dante and Boccaccio. The *piorno* of 'Purg.' xxv. 91 is not, however, a good instance, for the reading of the line

varies, and the word itself is sometimes written *piovorno*. The trisyllabic *lieto* we can say nothing about, not having at hand the work in which it is said to occur, but a critic would probably regard it as a reason for suspecting a corrupt reading. Mr. Pike declares he "knows of no authority for the supposed rule." Nor do we; nor do we know of any authority, at all events in print, on which we could rely in order to show the British tourist that he ought not to pronounce Fiesole (as he sometimes does) as if it rhymed to "fry a sole." It is only possible to appeal to "usus, quem penes arbitrium est, et jus et norma loquendi."

So much as to the question at issue between Mr. Pike and ourselves. With regard to the general merits of his translation, they are not so high as they might be. It is better than Mr. Tomlinson's, or else the reader is tempted to think so when he sees that Mr. Pike abstains from attacking his predecessors. It is, however, impossible not to feel that he has undertaken a work beyond his powers. To translate Dante is difficult; to write *terza rima* is perhaps more difficult still; but to combine the two is a task requiring powers of versification and command of language such as are vouchsafed to few. That Mr. Pike has not the gift of melodious verse in any very marked degree the instances already given may show. That his power of expression is insufficient to overcome the difficulties of his measure is often obvious. At all events, it is hard to suppose that anything save dire necessity would have induced him to leave such passages as vii. 158-59—

Their giving ill, their holding ill, have ta'en
From them fair heaven, and made them shocking
meet;

or xx. 110-12—

That one.....was.....
An augur, and in Aulis he of old
With Calchas, when to cut the rope explained,
Eurypylos by name;

or

Of such heaviness

As made seem straw what Frederic made folk don.

Of absolute blunders in translation there do not seem to be many, and indeed, where so many aids to a right "construe" are forthcoming, such would hardly be excusable. "Excitable" is weak for "bizzarro," and "Just look here" rather too colloquial to put into Virgil's mouth for "Or pur mira." By rendering

Siccome a Arli, ove il Rodano stagna,

As where, at Arles, the Rhone moves lazily,
a certain delicacy is lost, the Rhone being only introduced as subsidiary to Arles, and not as the principal indication of the spot where the sepulchres are. In one place the needs of rhyme have led Mr. Pike into absolute nonsense. Canto xxiii. 114,

E il frate Catalan ch' a ciò s' accorse,
means only "And Friar Catalano, who noticed this," i.e., that Dante was looking at Caiaphas. Mr. Pike renders,

And Catalan, who saw what he had done.

What who had done?

Of the four renderings which he gives for x. 82, probably not one is correct. Blanc is almost certainly right in taking "regge" to be an archaic subjunctive from "riedere" or "reddire."

There are some notes, which might have been slightly increased. For instance, the ordinary English reader—and for such alone can the notes be of any use—who has probably just heard of Cahors for the first time in connexion with M. Gambetta, will hardly understand by the light of nature the reason of its introduction in xi. 51. One line would have been enough to explain.

Every one who reads Dante with real affection wishes to translate him. The feeling is respectable if it be not coupled with arrogance towards former translators, so, though he can hardly be congratulated on a success, it is impossible to quarrel with Mr. Pike. Accordingly, before parting with him, we may quote a passage in which, embodying as it does one of Dante's most horribly original conceptions, he seems to have caught the spirit of his author as well as anywhere. All readers will recognize the end of canto xxviii.:

But I remained to contemplate the rest,
And saw a thing I should not willingly
Without some further proof than mine attest,
Did not my conscience now encourage me,
A comrade good, that makes me frank and bold,
Under the shield of conscious purity.
I surely saw, I still meseems behold,
A moving headless trunk exhibited,
That walked like all the herd in that sad fold;
It carried by the hair the cut-off head,
Hung to the hand, as men with lanterns go.
And that head looked at us, and "Ah me!" said.
That Form made self a lamp to self to show
The road, and two in one, in two one, lay;
How this can be, He knows who rules it so.
When it to quite the bridge's foot made way,
It raised an arm, and bore the head on high,
To bring near unto us what it would say.
Which was "Mark thou this troublous penalty,
Thou who still breathing go'st to see the Dead,
And see if any has such woe as I.
That news of me be through thy aidance spread,
Know that I am Bertrand de Born, the one
By whom the Young King was ill-counselled.
I made rebel against the sire, his son:
'Twixt Absalom and David nothing more
Was by Ahithophel's bad goadings done.
Because I parted those so joined before,
I bear, thus severed from its origin,
My brain, which jointed on this trunk I bore.
Retaliation punished thus my sin."

Journal d'Antoine Galland pendant son Séjour à Constantinople (1672-1673). Publié et annoté par Charles Schefer. 2 vols. (Paris, Leroux.)

THE name of Galland is familiar to Orientalists as the *collaborateur* of D'Herbelot, but he is known to a much wider circle of readers as the translator of the 'Mille et une Nuits.' One night, it is said, he was roused from sleep by a loud knocking at his door, and found a great crowd assembled. On inquiring the cause a voice replied, in mocking allusion to the sentence with which each of those stories begins, "Ah, M. Galland, faites-nous un de ces beaux contes que vous savez si bien!" Galland's particular duties while on the staff of the French ambassador at Constantinople were the collecting of MSS. and corresponding on the relations between the Greek and Roman Churches; but his diary is by no means confined to such topics. Both in its incidental references and in more elaborate descriptions it contains many interesting notes on passing events, on the condition of society, and on the relations between Turks and Christians. The Ottoman power had then no doubt passed its grand climacteric,

and writers were already prophesying impending ruin from the increasing luxury of the court and pashas and the venal administration of justice; but there was no apparent lack of vigour, and the Turks were dreaded in Eastern Europe. The famous Ahmed Küprülü was still vizier, and sometimes treated the ambassador of the Grand Monarque, to whom the Turkish alliance was politically valuable, with scant courtesy. The ambassador was fain in writing home to excuse this on the plea that, as long as the substance was secured, it was not worth while insisting too much on the form; but we find him with others enforcing an etiquette of almost Chinese minuteness. He meets with more than one rebuff when requesting as a favour the release of French subjects irregularly enslaved; the detention of those captured on corsairs or other foreign vessels was a matter of course. To be obliged to participate in the salutes and other public rejoicings at the Turkish victories over the Poles, while inwardly lamenting the calamity to Christendom, was also humiliating. However, when requested by the Kaimmakam to make less noise in celebrating the birth of the Duc d'Anjou and the French victories in Holland, "Mr. l'Ambassadeur répondit fort vigoureusement." In short, just as M. Huc described the French missionaries in Tibet as maintaining the honour of Jehovah and the majesty of France, we find the Marquis de Nointel, however wanting at times in discretion, upholding with as high a hand as might be the dignity of his sovereign and his Church. Historically, perhaps, the picture is a little out of perspective; the French legation fills almost too much space, and we are reminded of the great French picture of the battle of the Alma, where their allies are represented by a single Écossais in the corner. But we may admit that it was not a brilliant epoch in English foreign policy, and that the French position in the Levant was commanding. At sea we find the ambassador requiring from passing ships the same acknowledgment of supremacy that used to be accorded to the British flag within the present century. There are frequent references throughout the journal to the mercantile establishments, whose representatives had naturally, under Colbert's administration, much weight with the Government. It is difficult to understand how commerce could have flourished in presence of the then all-pervading institution of piracy, on which, and its relation to the different governments, the journal throws some curious light. For instance, we find the monks of Mount Athos, always a strong-minded fraternity, selling to a corsair captain three Frenchmen who had sought refuge among them. The editor has thought fit to publish the diary *in extenso*, though the entries are naturally sometimes of no interest. So at least they appear to us, but their author was certainly of a different opinion, for, after chronicling some quite insignificant matters, he adds:—

"Si ce journal tombant en d'autres mains que les miennes, on trouvoit de pareilles remarques de peu de conséquence, je suis bien aise d'avertir icy qui que ce puisse estre, tant pour celles cy que pour tout autre, que, n'escrivant pour la satisfaction de personne, mais pour la mienne seule, je n'en fais aucune que je n'aye de très fortes raisons pour les faire soit pour

mon instruction particulière soit pour d'autres buts que ne peuvent pas estre connus à tout le monde; et si on juge que le prix d'un livre, un changement de vent, un jour chaud, un jour froid etc. ne sont pas des choses à avoir place dans un journal, et que cela ne sert qu'à le grossir de peu de choses, sans autrement justifier mon procédé, je ne fais pas difficulté de publier que je l'ay fait ainsi parce que j'ay trouvé bon de le faire, 'Suum cuique pulchrum.'"

In his account of the setting out of the Turkish host from Adrianople on the Polish campaign, he endeavours by minute and careful description to give some idea of the magnificence of the spectacle; and though the reverse of sensational, his close attention to details, with the quaint remarks interspersed, produces a result not ineffective. But he frankly admits that "il n'y a point d'éloquence assés forte, ni d'arrangement de paroles assés bien ordonné, qui la puisse faire concevoir à l'esprit humain"; and he adds that even if the truth-loving Mdle. de Soudéri had conceived and attempted to represent such a scene, she would have lost the esteem of her readers, so far did it transcend "les extravagances des paladins et de nos Amadis de Gaule." It is amusing to compare his enthusiastic account with that of his more diplomatic chief, who, writing to Paris, thought it perhaps more acceptable to point out that the uniforms were many of them old, the jewellery, if fine, ill-set, and the motley guard of the sovereign a great contrast to that of Versailles.

In his notes the editor has devoted himself chiefly to remarks on the MSS. collected by Galland, a subject with which he is, of course, especially conversant, and various matters on which the reader might equally desire enlightenment are passed by without comment. For instance, Galland speaks of certain precious vessels made of a green earth, which break when poison is put into them, called "Merdebani." This must, we think, be the green pottery, once famous throughout Asia, of *Martaban* and Pegu. Again, what was the "cacouli" which the Turks, according to Galland, mixed with their "cahvé"? A friend curiously versed in mediæval Eastern lore suggests that this precursor of chicory was a kind of aloes wood exported from Kakula, somewhere in the Gulf of Siam. Again, the reader might like to know whether the charming village of Therapia on the Bosphorus derives its name, as M. Galland says, *euphemisticè*, from some tradition connected with Medea, or, as a Turkish writer has it, from the Arabic *tarab*, pleasure.

M. Galland quotes a Turkish quatrain on a well-known theme, which his editor translates, adding that the Turkish lines are a literal translation of a Persian quatrain attributed to Saadi. The lines have been more than once rendered into English; a version said to be by Sir William Jones is as follows:—

On parents' knees, a naked new-born child,
Weeping thou sat'st while all around thee smiled;
So live that, sinking to thy life's last sleep,
Calm thou may'st smile while all around thee weep.

We much doubt whether the original can be ascribed to Saadi. Dr. J. D. Carlyle, in his 'Specimens of Arabic Poetry,' gives an anonymous Arabic version, from which, he says, the Persian is translated. One

of the matters which, to judge by frequent entries in the journal, chiefly occupied the attention of the embassy, was the controversy then exciting attention in France as to the doctrine held by the Greek Church on the Eucharist—a question on which M. de Nointel had been especially requested by Arnaud d'Andilly, then engaged in his controversy with the Calvinists, to collect information in support of his views. The ambassador accordingly obtained from various Greek and Armenian ecclesiastical authorities attestations of the identity of their doctrine with the Roman. It must be remembered, however, that many such attestations, *e.g.*, the decision of the Synod of Bethlehem in 1672, subscribing to transubstantiation, were obtained by intrigue or pressure. Calvin himself was in accord with the Greek Church on the earlier doctrine of the real presence. The Patriarch Cyril Lucar, indeed, in the sixteenth century, held very "Protestant" views, and was in consequence made away with, as was supposed, by the Jesuits. We find a further and amusing echo of the French ecclesiastical disputes of the time in the occasional attempts of the bishop after mass to obtain the salute of the preacher before the ambassador, and the jealous assertion by the latter of his rights. When the dragoman was sent to call the bishop to account,

"il trouva un homme résolu de maintenir ce qu'il avoit fait, en s'appuyant sur un ordre de la congrégation du temps d'Urbain VIII. Mais le pauvre homme n'avoit point eu égard à un autre tout frais de la mesme congrégation, d'agir, en cette rencontre, selon sa prudence. Mais ceste prudence luy a manqué en ceste occasion, malgré toute sa belle rhétorique, en disant principalement que cela estant introduit, un ambassadeur d'Allemagne, ou de Pologne, ou de Venise, voudroit avoir la mesme prérogative, mais fort inutilement, puisqu'il ne le regardoit pas ni à luy ni à tout autre de demesler le différend qui en pourroit arriver."

Not less characteristic is the ambassadorial fête in honour of the French victories. While the ladies were regaled "d'une fontaine d'eau de fleurs d'orange qui sortoit d'un rocher de confitures," and the vulgar "d'une fontaine de vin dont les festons de verdure estoient remplis de saucissons et d'autres matières propres à exciter la soif," there was an allegorical representation "où la figure d'un Hollandois ayant la hardiesse de regarder le soleil..... paroissoit en estre ébloui."

The writer's credulity as to certain wonderful stories, and occasional inaccuracies—to which his editor does not allude—in historical and geographical matters, are not less characteristic of the age in which he lived than are the many curious customs and practices which he records.

Co-operation as a Business. By Charles Barnard. (New York, Putnam's Sons.)

This book is an American contribution to the literature, which is daily becoming more voluminous, on thrift and existing and projected aids to thrift. Mr. Barnard's little work compares favourably with most of its brethren that have first seen the light on this side of the Atlantic. The author is well acquainted not only with the progress of the various forms of co-operation in his own country, but also with those that have

been started with varying degrees of success in England and in the other principal countries of Europe. English readers who are familiar with the forms of co-operative distribution that have had so remarkable a success here will read with special interest of the co-operative credit societies of Philadelphia, and of their points of likeness to, and of difference from, the Schulze-Delitsch credit banks, which have done so much for the welfare of thrifty workmen in Germany. Mr. Barnard is particularly careful to disclaim the visionary enthusiasm which hung about the subject of co-operation at its outset. Co-operation in his mouth simply means business; he does not advocate it as a means of turning the world upside down, but as an improved way of doing business, and of making what he calls "the nimble ninepence" bring more of the necessities and comforts of daily life within the poor man's grasp. Fifty years ago co-operation, according to Mr. Barnard, meant "socialism, communism, and other vicious fancies"; now it means cheap groceries and "every man his own landlord"; and it is in this latter phase that it meets with Mr. Barnard's earnest and hearty support.

Philadelphia seems to be the chief home of co-operation in the United States. There the most flourishing co-operative societies are called building societies, though their functions appear to embrace not only those of building societies as we know them in England, but also those of a mutual loan and credit society. Mr. Barnard gives an interesting and detailed account of the transactions of these associations, where money contributed by members who are able to lend is "loaned" out by auction to the member who bids the highest per-centage of interest upon it. Good security is demanded, and if that offered does not satisfy the managers of the association, not only is the loan withheld, but a fine is also imposed on the offending member. These associations are a development of the banking system such as we believe does not exist in either England or Scotland. They imply, perhaps, a higher standard of income among the working classes than is usually to be met with in this country. Another form of American co-operation described by Mr. Barnard is so attractive and so simple that it will probably soon find imitators in London. It is the co-operation of ten or a dozen families of about equal means to build a mansion containing ten or twelve flats and sets of apartments for their several use. When the house is built the privilege of first choice of the various flats is sold by auction to the members of the association; the second choice is then disposed of in the same way; and so on till all the families are suitably accommodated. The money thus raised is their joint property and can be equally divided or used to defray expenses incidental to the maintenance of the house. No member is allowed to sub-let his flat except with the approval of the others, but with this one exception each member is as free from the control and from the society of the other members as if he lived in a flat which he rented in the ordinary way. The advantages which he derives are that he is his own landlord, and that the cost of his habitation is very materially reduced.

Mr. Barnard notices so many forms of

co-operation and so many aids to thrift that it is noticeable that he has omitted to mention the very striking success of the co-partnership principle as carried out in the *Maison Leclaire* in Paris. He has also made no reference to the Post Office savings banks or the Post Office life insurance and annuities in England. However, the completeness of the book is much more obvious than its few omissions, and those interested in the subject of thrift and domestic economy may thank Mr. Barnard for a very useful and at the same time lively and interesting little book.

The Life of Cicero. By Anthony Trollope. 2 vols. (Chapman & Hall.)

The Life and Letters of M. T. Cicero: being a New Translation of the Letters included in Mr. Watson's Selection. By the Rev. G. E. Jeans, M.A. (Macmillan & Co.)

WE appear to have already many accounts of Cicero's life and character. Not to mention the numerous English histories of the time—wherein, indeed, Cicero's place seems subordinate and his life a series of unconnected scenes—we have had for years in an English translation Abeken's exhaustive account of the man as drawn from his letters; and assuredly were it not for those letters no biography of Cicero would ever have been written. Abeken's book is a singularly valuable help to the student of the letters themselves; the reference to them is constant; wherever it is possible, Cicero's line of action is given in his own words, the writer adding his own narrative rather to supplement and connect the letters. The scholar has also Mr. Watson's selection of the letters with its full historical introductions; he has at least the first volume of Mr. Tyrrell's admirable edition of the whole correspondence; and to read Cicero's life in his own words, when all the necessary help is fully given, must always be better than any biography, however good. The English reader has Middleton's well-known work, and Mr. Forsyth's later and much more trustworthy volume; and it is with these that Mr. Trollope's must mainly challenge comparison, but more especially with Mr. Forsyth's. Each is a more genuine biography than Middleton's, though neither is a deification of its object; in each we have naturally much the same treatment, a consecutive narrative of his life with analysis of some of the more important speeches and translations of remarkable passages in them. Mr. Trollope appends three somewhat slight chapters on Cicero's philosophy, rhetoric, miscellaneous writings and religion, dealing with the form of Cicero's works rather than with their substance, a choice with which no fault need be found. In his preface Mr. Trollope tells his readers that the plan of his work, apparently also the execution of the core of it, was anterior to the appearance of Mr. Forsyth's; that it has since grown through pure love of his subject. We gather from the opening sentences that it was not intended for publication, at least in the writer's lifetime. Perhaps we may guess that the immediate cause of it seeing the light was Mr. Froude's sketch of Cæsar, which is also a persistent depreciation of Cicero. For Mr. Trollope loves Cicero with an intense and human love. Though not

blind to his faults, he is more of the apologist than Mr. Forsyth, and indeed the chief difference between the two works is perhaps this, that Mr. Trollope in most of his chapters is drawn away from the detail of facts to prove by general considerations that if Cicero was not always and altogether admirable, he was at least more so than any other man of his time. These digressions, as they must at last be called, naturally involve a good deal of repetition. But it is only just to say that they are as well written as everything else which Mr. Trollope writes, and it is unusually pleasant to mark the hearty, genial spirit with which one distinguished man of letters writes of another whose claims to undying memory rest much more on his literary than on his political achievements.

The following is a good estimate of the way in which Cicero has been commonly judged, and may also be taken as a fair specimen of Mr. Trollope's running style:—

"Perhaps there is no more certain way of judging a man than from his own words if his real words be in our possession. In doing so we are bound to remember how strong will be the bias of every man's mind in his own favour, and for that reason a judicious reader will discount a man's praise of himself. But the reader, to get at the truth—if he be indeed judicious—will discount them after a fashion conformable with the character of the man whose character he is investigating. A reader will not be judicious who imagines that what a man says of his own praises must be false, or that all which can be drawn from a man's words in his own dispraise must be true. If a man praise himself for honour, probity, industry, and patriotism, he will at least show that these virtues are dear to him, unless the course of his life has proved him to be altogether a hypocrite in such utterances. It has not been presumed that Cicero was a hypocrite in these utterances. He was honest and industrious; he did appreciate honour and love his country. So much is acknowledged; and yet it is supposed that what good he has told us of himself is false. If a man doubt of himself constantly; if in his most private intercourse and closest familiar utterances he admit occasionally his own human weakness; if he find himself to have failed at certain moments and says so; the very feelings that have produced such confessions are proof that the highest points, which have not been attained, have been seen and valued.....But Cicero's acknowledgments have all been taken as proof against himself. All manner of evil is argued against him from his own words when an ill meaning can be attached to them; but when he speaks of his great aspirations he is ridiculed for bombast and vanity.....No one has been so frequently condemned out of his own mouth as Cicero."

We have here a fair and wise standard, and if we go by it we shall not be inclined to judge Cicero harshly. No one denies that he had weaknesses; he was vain, and he was irresolute. But he was sincere. When he wavers it is because he really cannot determine what is the right thing to do, not because he doubts what is the best for himself. When he has convinced himself that a thing should be done, he does it with all the energy of his nature. In his weak moments his judgment, not his honesty, fails him. Even at the time when he most vacillates and when his conduct has been held most contemptible—when Cæsar had crossed the Rubicon and Pompey was in flight to Macedonia—it is surely plain that Cicero's first thought is for his country and only his second for himself. It is certain

that he could at any time have made his peace with Cæsar. Cæsar loved him for his own sake, and also desired the support of his high character and of his unmatched oratory. When we see how much Cæsar could do, and how little Cicero could do against him, we are apt to forget that Cicero was really a power in the state which it was well worth even Cæsar's while to secure. Mr. Tyrrell has not said too much when he says that to have Cicero on your side was more than what it now is to have the *Times*; it is what it would be if there were no other paper than the *Times* and the leaders therein were written by Burke or Sheridan. Cicero could easily have made himself safe if he had cared only for himself, and if he were the mere turncoat that Mommsen would have us believe. On the other hand, his motives for not joining the senatorial party in their flight were surely respectable. He had urged Pompey to remain in Italy, and he was probably right in doing so. But Pompey, as destitute of any plan as even Cicero, thought of nothing but saving himself. After he had left Italy he was powerless, the nominal chief of men who neither trusted him nor valued him except for his military reputation, and who looked forward to victory, revenge, and plunder as certain to be theirs. Cicero knew well what would be the result of the success of his own party. Yet what was he to do? Bad though they were, yet they were the only representatives of the good cause. He could not but join them in the end. When he was with them he did the only thing a patriot could do: he preached peace, though, it must be acknowledged, with so much ill temper that he only succeeded in making his own side hate him. Still, it cannot be gravely maintained that Cicero's course was not honourable. If he had joined Cæsar, as Mr. Froude declares that he ought to have done, he would have belied the whole tenor of his life, and would have done for his own advantage solely what he had previously abstained from doing when under a much more subtle temptation—the hope, namely, that Cæsar and Pompey united might be won over to the “good side” by his means. The real charge against Cicero, the weight of which cannot be entirely set aside, is that, together with his true and ever-present patriotism, he suffered himself to be at times influenced by personal pique. He never thought that his claims upon his country were sufficiently recognized. He loved his country far more than he loved himself, but he also felt that he deserved to be the foremost man in the country. In his irritation against the oligarchs who would not recognize his claims, he frequently writes as though that feeling were the mainspring of his actions. Since those who ought to love him will not, he will study to be loved by those who have the power; so he writes to Atticus, meaning Cæsar. It is the avowal of such feelings and intentions—which he does not really carry out—which has brought on Cicero the charge of being a time-server. Now, of these feelings we should know nothing except for his correspondence; and the hardship of judging one single man in that difficult crisis by evidence of a kind which is available against no one else is so patent that it has led Mr. Trollope at one place into the paradox that a man should

be judged by his public utterances, not by private letters to an intimate friend. What Mr. Trollope's real and truer standard is we have said above. The idle unfulfilled utterances of momentary annoyance cannot fairly be regarded as of more weight than the repeated expressions of steady patriotic purpose, a purpose which furthermore underlies the whole of the correspondence.

Even for Cicero's conduct during his exile Mr. Trollope can find fair excuse. Admitting that modern writers have agreed to charge him with unmanliness, Mr. Trollope attempts, not, indeed (in his own language), to “wash the blackamoor white, but to show that he was as white as others might be expected to have been under similar circumstances.” And with great ingenuity he dwells on the extreme hardship of Cicero's case, the reasons why exile was to him far worse to bear than death, and the peculiar aggravation of his betrayal by his friends, especially by Pompey. Had Cicero committed suicide, Mr. Trollope says with undeniable force, he would have been a hero in popular estimation, as Cato was. But Cicero was braver herein than Cato. It is the charge of cowardice against Cicero which Mr. Trollope most assiduously repels. Again and again he returns to his defence—at vol. i. p. 362; vol. ii. pp. 154 and 197. As he well says:—

“To doubt, to tremble with anxiety, to vacillate hither and thither between this course and the other as to which may be the better, to complain within one's own breast that this or that thing has been an injustice, to hesitate within oneself, not quite knowing which way honour may require us to go, to be indignant even at fancied wrongs, to rise in wrath against another and then, before the hour has passed, to turn that wrath against oneself,—that is not to be a coward. To know what duty requires, and then to be deterred by fear of results,—that is to be a coward. But the man of many scruples may be the greatest hero of them all.”

And Mr. Trollope can point triumphantly to Cicero's undaunted firmness before Sulla, to the responsibility which he undertook with full knowledge when he put the Catilinarian conspirators to death, to the persistent daring with which in the last year of his life he braved the daggers of Antony, and to the calmness with which he met his death. Cicero was brave enough when he saw clearly what should be done; but commonly he saw too much, and so wavered and was irresolute.

We have not left ourselves room for a closer discussion of several interesting points in this book. It has commonly been assumed that Cicero was nearly always in difficulties about money. Mr. Trollope shows that he was hardly ever seriously pressed; he could not have been poor when young, or he could not have travelled abroad, and he probably had a good deal from his father. That he broke the Cincian law by taking fees Mr. Trollope does not believe; Mr. Tyrrell thinks the law was practically obsolete in Cicero's time. The chapter on Verres is well written; so is that on Catiline; if Mr. Trollope has not said anything new on that hackneyed matter, is there anything new left to be said? At vol. i. p. 314, he most justly attacks Mommsen's contemptuous judgment of Pompey, that he found the diadem at his feet, but would not pick it up. Certainly it never occurred to Pompey to do anything of the

kind. He *was* first, so far as was consistent with a citizen. The whole position of affairs at Rome after Pompey's return from the East is well conceived. The “Triumvirate” chapter is also good. The well-known allusion to the augurship, as the one bait by which he could have been caught by the triumvirs, is quite rightly explained as a joke, though it may be a sarcastic one; he would have taken the augurship and given nothing for it.

Mr. Trollope's scholarship is quite equal to his task. Occasionally there are slips, generally due to want of care in revision. Cicero's age is given wrongly throughout, e.g., in B.C. 80 he is given as “*æt.* twenty-seven”; he was of course twenty-six, in his twenty-seventh year. We find Diodatus, Philotomus (for Philotimus), Quintillian (more than once); “the Pharsalus” (ii. 149) and “the Pharsalia” (ii. 160): does Mr. Trollope take it as a river? At i. 284 “prince of the Senate” is not an enlightening translation; in Cicero's letter to Atticus, I. xiv., *μὴ δ' ἀριστοκρατικῶς* does not mean “with the grand air of an aristocrat” (i. 311), but “in good conservative language.” Neither does *ἐνθουσιᾶται* (*ib.*) mean “enthusiasm.” Bibulus “watches the sky” not as augur (i. 341), but as consul. *Orbis* (i. 349) can hardly mean “this round body of three”; probably it is the wheel of the state. At ii. 29 *versus* is not “songs.” At ii. 21 M. and C. Cato are confounded. At i. 183 “Cancephræ,” i. 381 “at” (for *et*), ii. 117 “Cappadonum,” are, of course, errors of press. But “250 sesterces” are *not* = 2,000*l.* (i. 391, note).

Mr. Jeans has translated into English those letters which are contained in Mr. Watson's edition. To each letter a short introduction is given, which carries the reader on from the last letter as much as the space allows. Full references are given to Mommsen, Merivale, Long, Forsyth, Abeken, Beesly, &c. The object of Mr. Watson was to give in his selection letters which contain the history of Cicero's time as fully as possible. He has succeeded in this object, and his historical sketches connecting the letters are very good. But his selection includes many letters of very secondary interest—long, dull epistles such as that to Lentulus (Div. i. 9) or to Quintus (i. 2); and at the end of the volume there are many (such as those to and from Decimus Brutus and Planicus) which are devoid of literary interest, and contain no facts which could not be got better from any historian. It is not, perhaps, fair to blame Mr. Jeans for Mr. Watson's selection, but he has adopted it, and the interest of his book suffers thereby. In his preface he says himself that he should have preferred a larger mixture of Cicero's private correspondence. It is a pity that he had not the courage of his opinion. For the English reader it would have been indifferent whatever letters he selected, and for the scholar Mr. Tyrrell's edition of the whole series of letters is likely to supersede all others. The style of translation and the scholarship of the translator are alike good. The letters are of course difficult, and in many passages the readings are desperate; in others the obscurity is due to the choice of the writer. Under these circumstances it is certain that critics will always disagree on many points, and we do not always agree

with Mr. Jeans, but we concede that he is as likely to be right as we are. Thus in Att. I. i. 2, end, he seems to miss the joke. Cicero does not want Atticus to get him the votes of Pompey's suite; he wants them (and Pompey himself) to be kept away lest they should be competitors with him at the election; otherwise the last words are meaningless. In the same letter *durius* is not "more rudely," and "good society" gives a different idea from *homines belli*. In Att. I. xiii. 2 Mr. Jeans should not have translated *cavillator* "a caviller"; Cicero has defined *cavillatio* and *dicaicitas* elsewhere. In I. xiv. "en grand seigneur" is as bad a translation of *μᾶλ' ἀριστοκρατικῶς* as Mr. Trollope's. Mr. Jeans invariably translates Cicero's Greek into French. The question is difficult, and it is plausible to say that nothing but consistency can be right in such cases. Yet in the end we only get the impression of great and futile labour. For to whom do these French translations convey the same impression as Cicero's Greek did? Certainly not to the English reader who has the ordinary Englishman's knowledge of French. The French may be excellent, but it is quite unfamiliar, whereas Cicero deliberately chose a phrase which should be more familiar and suggestive than any Latin one. For example, is it well to render *ὅσπερον πρότερον* (Att. I. xvi.) by "au rebours"? It may be less elegant to translate "putting the cart before the horse," but that translation will give the meaning to nine readers, while Mr. Jeans's may enlighten one. In such matters consistency verges sometimes upon pedantry.

NOVELS OF THE WEEK.

Reseda. By Mrs. Randolph. 3 vols. (Hurst & Blackett.)

Young Celebs. By Percy Fitzgerald. 3 vols. (Tinsley Brothers.)

A Sinless Secret, and other Stories. By Rita. 3 vols. (Same publishers.)

Stronbuy. By the Author of 'Tobersnorey.' (Edinburgh, Macniven & Wallace.)

Mrs. RANDOLPH'S three substantial volumes are fairly interesting. The heroine's floral name (*Mignonette* is called *Reseda* "for shortness") is happily adapted to a sweet and retiring character. A most unworldly heiress is she, and though sought as much for her own sake as that of her fortune by a discerning peer, she remains faithful to an honest youth who has been the hero and friend of her childhood. With the character of Edgar Barford, a model of courtesy and honour, is contrasted that of his brother Edwin, a spendthrift and gambler, who cheats at cards, endeavours to compromise a foolish and unprincipled girl by a secret marriage, and finally nearly wrecks the happiness of *Mignonette* and her lover by murdering the aged aunt whom all his previous wrongdoing has failed to alienate from her heartless kinsman. This final tragedy seems to us a little clumsy and unnatural, and to detract from the *crâism-blance* which characterizes the story on the whole. We say on the whole because the almost imbecile shortsightedness of the grave Sir Clement, who unites himself on brief acquaintance with so vulgar an adventuress as Lady Wychwood, and remains blind so long to her continued petty treason,

strikes us also as beyond the usual demands on the novel-reader's credulity. The lady's portrait is well enough sketched for such a sorry subject, and Sir Clement perhaps deserves in some respects the lingering punishment which falls on him as the result of his unequal union with a nature so much lower than his own. With the exception of *Mignonette* herself, and in a less degree Edgar and the artist Wilfred Roston, the characters, though numerous, are not worth remembrance. But as a specimen of manipulation of pawns on a literary chessboard the story is not without some ingenuity and skill.

Celebs the younger is certainly put through an infinite variety of adventures by his editor; and though much of the narrative is pure farce, and the style not seldom shows signs of extreme haste and carelessness, it is impossible not to be frequently moved to mirth by his surprising escapades. The naïve self-satisfaction and self-pity of the young heiress-hunter, when gross persons upbraid, deride, or maltreat him in the exercise of his vocation, render the story of his varied fortunes often very amusing reading. From the first ball, at which, having successfully proposed to the plain cousin of the heiress by mistake, he is compelled to come to the same understanding on the same evening with the cousin's sister in order to escape the consequences of his act, to the occasion on which he puts to sea in his panic with a former flame before the eyes of her infuriated husband, he is always the same well-intentioned, high-minded, but unfortunate creature. Even when he is proved to have been doing his best to prevent the reconciliation of father and daughter, of irate god-parent and godchild in disgrace, he is convinced he was really unearthing villainy. The story of the 'Fashionable Beauty' is conceived in a more serious vein: it is a pungent and well-timed exposure of some social follies and worse which it was well should be placed in their true colours.

The first of Rita's present collection of tales is couched in a somewhat exaggerated strain, and abounds in the exclamatory and spasmodic, the sentences being constructed and printed in a jerky fashion, after the French. The troubles of *Ninette*, who is separated from her husband by his misplaced jealousy, are severe enough, though the want of confidence on her part which gives rise to his suspicions is provokingly unreal. Some slips in detail are equally the result of too vivacious a style. A prisoner confined to a gaol and subjected to hard labour can scarcely consider himself on his *parole*, and the rattle of musketry is the result, not the preliminary, of the proceedings in a military execution. The next story carries us to Italy, where we are invited to contemplate a more tragic *dénouement*, the author's poetical justice being apparently exhausted in rectifying the course of love for *Ninette* and her Pierre. Genna and Nita are two sisters, one plain and honest, the other treacherous and beautiful. A wandering artist wins both their hearts, and falls a victim to the malignant jealousy of Nita. Too late is the reconciliation between the dying artist and the faithful Genna. It is a simple and pathetic story, though Rufo is but a poor creature himself. 'A Costly Mask' is the title of a sensational narrative

of a loveless marriage, madness, remorse, and death; the death coinciding with the return of Lord Otho, as he is strangely called, to the wife whose last moments are at length full of devotion to her husband. In 'Only a Girl's Story,' which concludes these volumes, there is a good deal that is pretty enough, though some of the love-making dialogue verges on the imbecile, and there is not much attempt at the study of character.

'Stronbuy' is a sporting story and something more. It is distinctly an appreciative and intelligent account of Highland people and life in the present day as well as a hearty kind of log-book of sport. The author's eyes are open to nature, as all gentle sportsmen's will be, and human nature is to him not less important for his love of the wilds and his interest in the lower forms of life. Such characters as Ballachantui and Toons, Dougal and the Forester, Ronaldson the Lowland shepherd, and many another, show a real knowledge of Scottish and Highland modes of thought which is absolutely conspicuous by its absence in most books about the Highlands. 'Stronbuy' will be novel to those Southerners who have not thought or cared much for their Northern neighbours, and will be a great delight to those who really know the North.

RECENT VERSE.

Thirty Years: being Poems New and Old. By the Author of 'John Halifax, Gentleman.' (Macmillan & Co.)

Songs and Sonnets of Springtime. By Constance C. W. Naden. (C. Kegan Paul & Co.)

Bellerophon. By Arran and Isla Leigh. (Same publishers.)

Songs of Study. By William Wilkins. (Same publishers.)

To a large section of the reading public this new issue of Mrs. Craik's poems, including as it does much new matter, will be welcome. Not a few novelists in our day have acquired the power of writing verse and of expressing the ethical and emotional qualities of their fictions with more or less melody. In these poems will be found the same tenderness and purity of feeling, the same patient cheerfulness, the same intense reverence for moral strength, that characterize the writer's novels. As poems they have decided value. They are for the most part tuneful and picturesque, while a certain direct, wholesome fragrance escapes from them analogous to the simple sweetness of stocks, honeysuckles, and other primitive flowers. The following example will show that Mrs. Craik can paint nature faithfully, while she makes description minister to high and pure sentiment:—

AN AUTUMN PSALM FOR 1880.

In Largo Hay

"He that goeth forth weeping, bearing precious seed, shall doubtless come again rejoicing, bringing his sheaves with him."

No shadow o'er the silver sea,

That as in slumber heaves,

No cloud on the September sky,

No blight on any leaves,

As the reaper comes rejoicing,

Bringing in his sheaves.

Long, long and late the spring delayed,

And summer, dank with rain,

Hung trembling o'er her sunless fruit,

And her unripened grain;

And, like a weary, hopeless life,

Sobbed herself out in pain.

So the year laid her child to sleep,

Her beauty half expressed;

Then slowly, slowly cleared the skies,

And smoothed the seas to rest,

And raised the fields of yellowing corn

O'er summer's buried breast:

Till Autumn counterfeited Spring

With such a flush of flowers,

His fiery-tinctured garlands more

Than mocked the April bowers,

And airs as sweet as airs of June

Brought on the twilight hours

O holy twilight, tender, calm !
O star above the sea !
O golden harvest, gathered in
With late solemnity,
And thankful joy for gifts nigh lost
Which yet so piteous be ;—
Although the rain-cloud wraps the hill,
And sudden swoop the leaves,
And the year nears his sacred end,
No eye weeps—no heart grieves :
For the reaper came rejoicing,
Bringing in his sheaves.

Between fine sensuous poetry, aglow with colour, and that kind of poetry, almost equally of the age, which, emanating from the intellect, busies itself with life's great problems, social and religious, as earnestly as ever did troubadour with the charms of his lady, Mrs. Craik's verse flows like a pure and pleasant stream, widening at times even to power, as in the striking poem called 'Moon-struck.' The volume, however, would have greatly benefited by condensation. The fairy drama entitled 'Magnus and Morna' is wholly without merit, and many of the poems written for children are unworthy to be associated with Mrs. Craik's graver efforts or even, to speak of lighter snatches, with her charming and long popular ditty 'Rothsay Bay.'

Miss Naden's poems, if we except some half-dozen or so attempts at humour, seem to be the outcome of a thoughtful mind, which, however, makes but faint approaches to imagination. We have among the contents an address from 'The Roman Philosopher to Christian Priests,' 'The Agnostic's Psalm,' and 'The Pantheist's Song of Immortality.' This choice of subject furnishes a hint for persons always eagerly on the look-out for material to torture into verse. We may have before long 'The Chant of the Atheist,' 'The Deist's Anthem,' 'The Positivist's Hymn,' and so forth. That Miss Naden has overcome the technical difficulties of verse-making, and that she is capable of writing some fairly good lines, will be seen by the following quotation :—

TWILIGHT.

The radiant colours in the west are paling ;
Fast fades the gold, and green, and crimson light,
And softly comes, each trivial object veiling,
The all-ennobling mystery of night.
This is the hour of thought and silent musing,
When poets' fancies tender buds unfold ;
Like the sweet primrose of the twilight, choosing
To spend on evening noonday's gift of gold.
These blossoms hide within their deep recesses
Treasures the wandering wind can never seize ;
Not all its inner wealth the flower confesses,
Nor gives its choicest perfume to the breeze.
What wizard's wand can charm the secret sweetness
From the fair prison, where it lies concealed ?
What poet's lay can show in grand completeness
The inmost heart, by human speech revealed ?
We twine the spell of rich harmonious numbers,
We conjure up the graceful words in vain :
Our lighter fancies waken from their slumbers ;
Without a voice the noblest thoughts remain.
So dash the restless billows of the ocean,
But bring no tidings of the tranquil deep ;
Above, are endless tumult and commotion ;
Below, are silence and eternal sleep.

The authors of 'Bellerophon' and other poems in the same volume, all relating to Greek subjects, evidently aim high, but their strength is not equal to their ambition. They attain to a faint kind of poetic suggestiveness, to be met with chiefly in some of the lyrics with which 'Bellerophon' is interspersed. We have read volumes more worthless, but hardly more tedious.

The most important of the 'Songs of Study' form a touching tribute to the memory of the author's brother. The feelings of love and regret which inform them are evidently genuine. The following quotation will show that Mr. Wilkins can at times colour his expression of emotion with a mild touch of poetic fancy :—

STUDY ON THE RIVER DODDER, NEAR DUBLIN.

The lovely sky is seen half-bare,
The calm, bright river past us flows ;
December holds the evening air
As fairest fingers hold a rose,
So light, so sweet the touch of chill
On clear green mead and winding tide ;
The brown trees on the height are still,
Nor mourn their plummy summer pride.
We feel the quiet Sunday time
Sink to the heart. Though far away
Be bells that ring the vesper chime,
The landscape, restful, bids to pray

As the heart prays without the lips'
Weak words,—even as before our feet
The unruffled water, dreaming, slips
From glassy sheet to glassy sheet.

We know this place. The poplar lone
A tall, dark pillar—but it gleams
By moonlight,—the white arch of stone,
The open green between the streams,
The gateway grey—amongst the trees
That sweep between us and the south,
The cascade's murmur on the breeze,
The low bridge at the brooklet's mouth,—
We know them all. They show to us
The dearthness of a dozen years ;
Twined memories multitudinous
Of happy smiles, of bitter tears.

Mr. Wilkins's ignorance of rhyme, however, is remarkable. For instance, we find "scatters" forced into a dissonant correspondence with "waters," "together" with "brother," and "azure" with "vesture."

BOOKS OF TRAVEL.

'*Twixt Greek and Turk ; or, Jottings during a Journey through Thessaly, Macedonia, and Epirus in the Autumn of 1880.* By M. Valentine Chirol. (Blackwood & Sons.)

In his preface Mr. Chirol tells us that his object in writing is to throw light on the condition and views of the various nationalities that are found in South-eastern Europe, and which have their several parts to play in the great change which he believes to be at hand there. This purpose he has kept in view throughout his book, and consequently he has given us excellent sketches of the character, habits, and views of these peoples, and particularly of those least familiarly known, the Wallachs and the Albanians. The former of these races he met with in their two principal seats in the neighbourhood of Thessaly, viz., in the valleys to the west of Mount Olympus and in the settlements along the chain of Pindus. While thankful at the prospect of deliverance from Turkish bondage, they showed no wish to be swallowed up in the Hellenic nationality, but manifested considerable national pride ; and the importance of the positions which they occupy suggests that they cannot safely be despised. At the same time, the smallness of their numbers, their respect for Greek civilization, and the many points which they possess in common with the Greeks would render any attempt on their part to form themselves into an independent state altogether futile. The most probable cause of dissension between them and the Greeks is the same which originated the struggle between that people and the Bulgarians—the question of ecclesiastical supremacy. In the case of the Bulgarians, the evil which was found to be quite intolerable, and crushing to the very germs of religious life, was the rule that the church services should be read in the Greek language, without the question being entertained whether the congregation had any acquaintance with that tongue ; and this same point has already been mooted among the Wallachs of the Pindus, in one of whose villages the priest was forced by his flock to officiate in Rouman, though for so doing he was suspended by the higher ecclesiastics. As regards the possibility of the two races fraternizing, it must not be forgotten that Kolettis, one of the foremost leaders in the Greek War of Independence, and afterwards Prime Minister of the kingdom of Greece, was by birth a Wallach. The antagonism of the Greeks and Bulgarians is strongly depicted in these pages, for Western Macedonia, which the writer visited, is the frontier land in which they meet, and in which their differences are most strongly accentuated. The Greeks on the one hand ask : "Is Hellenic civilization, which by its traditions, its schools, its ecclesiastical discipline, its influence with the conquerors themselves, has kept alive during so many centuries of servitude the sacred fire of liberty among the Christian populations of the peninsula, to be sacrificed again to the uncouth despotism of Northern barbarians, whose only strength is in their numbers and the friendship of a powerful neighbour?" The Bulgarians reply : "Are a small minority in the

land, who have traded ever since the invasion on the supineness of the conqueror, in order not only to share with him our spoils, but to impose upon us the arrogant rule of their alien prelates and alien schoolmasters, to rob us at the eleventh hour of our birthright, and substitute for the haphazard misrule of the Turk the tyranny of a crafty priesthood and its servile nominees?" The result, according to Mr. Chirol, is that—to take a single instance—"to-day the Greek Archbishop of Monastir is fain to confess that in the whole district of Perlepe there are only six villages, and in the town eighty houses, left—in all, barely a thousand souls—who still acknowledge his spiritual jurisdiction." Of the Albanians the author conceived a high opinion, and he is a strong advocate of their autonomy. On leaving their country he says that they had won his regard more quickly by their manly bearing, their brave hearts, their ready wit, and their straightforward speech than any race he had met with in the East since he left the Druses of the Syrian Hauran. He thinks the Greeks have not yet appreciated the immense value of the support which they might obtain from Albania by a simple recognition of its rights, and by renouncing vain dreams of annexation ; while, on the other hand, the Porte has scarcely realized on what a slender basis its rule in Albania rests. Among other peculiarities of this race, he notices the elaborate caste system that prevails among them, the castes being four in number—those of the warriors, who are at the same time the landowners, the artisans and the traders, the shepherds, and the husbandmen. So sharply defined are these professions from one another that they are hereditary, and marriage is limited almost exclusively to families of the same vocation. This system is not interfered with by other formations which prevail in different parts of the country ; whether there is a tendency to group into clans, or to form aggregates round the large towns, or to approach to a feudal system under the leading families, caste underlies all these combinations. It is on the universality of this, we are told, that the leaders of the Albanian movement found their hopes of welding the nation into a single homogeneous mass—a rather insecure foundation, as it seems to an outsider. The narrative into which these social and political remarks are woven is agreeably written, and contains many interesting sketches of character and graphic descriptions of scenery. We have noticed some oversights in the composition. "Milo's Venus" is, to say the least, an awkward phrase ; "Lelegi" for *Leleges* had better have been avoided ; and "nominology," which occurs once or twice, is surely a most unorthodox compound. We should also like to know what authority Mr. Chirol has for saying that Archilochus described Thasos as "an ass's backbone cased in gold." We thought that poet in the passage here referred to had said it was "crowned with wild wood." But anyhow the author's writing is forcible, his sketches of the condition of things in the country are well put together, and his style is lively and amusing.

Levkosia, the Capital of Cyprus. (C. Kegan Paul & Co.)

This is a translation from a German work by the Archduke Ludwig Salvator of Austria. The very matter-of-fact descriptions refer to a time when the island was still under Turkish rule, and the author has made no attempt to bring down his information to the present date. The illustrations are fac-similes of pen-and-ink sketches and not without merit.

Our Holiday in the East. By Mrs. G. Sumner. (Hurst & Blackett.)

This volume belongs to the class of works published at the solicitation of the author's friends, and however interesting Mrs. Sumner's journal may have been to her own circle, there is no apparent reason why the book should have been

offered to the general public. It is the account of a three months' tour of most uneventful character in countries which are rapidly becoming as hackneyed and overrun as Switzerland or the English Lakes. A large part of the book is occupied with the sayings and doings of the dragoman and servants employed by the party, while the descriptions of scenery and native life are meagre and often inaccurate. The style of writing is readable, though devoid of any great literary skill, and the grammar is as a rule correct; but Canon Sumner, who claims to have edited the book, should not have passed over such sentences as the following: "When you see them kissing humbly and lovingly the sacred spots of which they themselves entertain no doubt, we felt the sympathy of that great love." Scores of such books have been previously written, and each tourist season adds its crop. Probably there are in England hundreds of similar manuscripts written by lady tourists, who have, however, as a rule, confined their sacred contents to a select circle, without challenging in print the public and the critics. The English tourist carries out to the East his insular customs and prejudices, and associates, as did Mrs. Sumner's party, on terms of good-natured equality with dragomans and muleteers in a way that quite accounts for the insolent manners of the Syrian towards the newly arrived Frank, which contrast so entirely with his abject behaviour to his native superior. To the Orientalist such journals as Mrs. Sumner's are almost as amusing in their simplicity as that of the Shah in Europe; yet it is rare to hear of a party more entirely ignorant of the manners and history of the countries they have visited, and more implicitly dependent on their dragoman, than Canon Sumner and his wife appear to have been. The party hurried in three months across Europe to Egypt, and thence through Palestine and past Cyprus to Anatolia and Greece, and so home. They were interested in missions, schools, and other proselytizing institutions, and they found Arab children in one school who could understand and explain such terms as "divine dispensation," "external symbols," &c. The piety of the dragoman was also most edifying (piety is a distinctive characteristic of Syrian dragomans), while the Biblical extracts, though not for the first time quoted by Mrs. Sumner, are given more in *extenso* than is usual in a work less indigent in other material. As an instance of the kind of illustration of Scripture which Mrs. Sumner derives from native custom may be quoted the following: "Lady; this is the invariable form of address. So St. John, Ep. ii. 5, 'Now I beseech thee, lady.'" Nor is it less difficult in other passages to understand the connexion between facts which the author appears to have discovered—as, for instance, when the advance of the Greek patriarch's servant towards the tourists recalled the meeting described in 'The Talisman' between 'Sheekof, the Lion of the Mountain,' and Sir Kenneth.

It might, perhaps, have been better if Mrs. Sumner had relied on Baedeker's handbook rather than on the imagination of her dragoman. Under the convenient heading "it is supposed," the inventions of modern monks and guides are grouped with the latest results of scientific exploration; yet it must be allowed that several astonishing discoveries were reserved for Canon Sumner's party, both in physics and in archaeology. Thus at Shechem we are informed that the air in the valley between Ebal and Gerizim is "peculiarly sound-conducting," though it is not stated in what respect it differs from the air of other places. Again, at Dan our travellers found the ruins of the Calf Temple of Jeroboam, a discovery of the highest interest, only we are unfortunately not told by what means the ruins were identified. Such statements occur throughout the book, and are introduced in an airy fashion without citation of authority, as though they were well-known and indisputable facts. Thus the dragoman's site for the death of Goliath

is accepted without suspicion, although Baedeker's guide-book would have shown Mrs. Sumner that the true Valley of Elah has been recognized since 1838 or earlier in Wady es Sunt, fifteen miles south-west of the valley to which she refers. She further states as a fact that Christ entered the Temple by the Golden Gate, although 415 A.D. is the very earliest date which any architect has attributed to that monument; and she thinks it possible that the Cenaculum Church, built in 1342 A.D., may have been the actual chamber where the Last Supper took place; yet she is sceptical as to the genuineness of the masonry at the Jews' Wailing Place, which Col. Warren proved fifteen years since to be of Jewish origin and to remain *in situ*. Nor is it safe to accept, on the testimony of a Greek guide, the astounding assertion that the Jews break the legs of their dead before burial—an illustration, no doubt, in Mrs. Sumner's mind of the *crurifragium* of the fourth Gospel. In Galilee, by quoting Josephus second hand through Canon Farrar, our author commits that venerable authority to an impossible statement, not to be found in his collected works. And she further confuses the questions of Galilean topography by stating that the site of Chorazin, which has been fixed for nearly twenty-five years by common consent at the important ruin of Kerazeh, is still unknown. Finally, she attributes the trilithon temple of Baalbek, known to date from the second century A.D., and probably built by Antoninus Pius, to those mysterious Phœnician builders to whom so much Crusading work in the East is popularly ascribed. These are but specimens of the mistakes which abound in Mrs. Sumner's volume, and we may perhaps be pardoned for suggesting that even if an elementary acquaintance with the best known facts concerning Palestine and Egypt be not considered necessary before visiting those venerable countries, it is at least desirable in an author who presents to the public the results of a hasty visit in a book written without any intelligent acquaintance with the literature of her subject.

The Great Explorers of the Nineteenth Century.
(Sampson Low & Co.)

THIS is the third and concluding volume of the English edition of Jules Verne's popular history of geographical discovery. It is eminently readable, no doubt, but as a history it is fragmentary and occasionally misleading. No travellers of a more recent date than about 1840 are mentioned, and yet the author is rash enough to assert that "with the voyages last recorded the discovery of the earth was completed, and with our account of them our work also closes. The shape of the earth is now known, the task of explorers is done. The land on which man lives is henceforth familiar to him, and he has now only to turn to account the vast resources of the countries to which access has recently become easy or of which he can without difficulty possess himself." We can hardly conceive Jules Verne penning these sentences as applicable to a time anterior to the achievements of Livingstone and Stanley and of our great modern Arctic explorers.

Le Second Voyage de Vasco de Gama à Calicut.
(Paris, Charavay Frères.)

THIS volume is a reprint of the diary of a Flemish sailor in the service of the Portuguese navigator, together with a translation and notes by M. J. Ph. Berjeau. The original work was printed at Antwerp in 1504, and copies of it are known to exist only in the British Museum and in the Town Library of Birmingham. M. Berjeau published a fac-simile of the British Museum copy in 1874, with an English translation. Dr. Stier, unaware that he had been forestalled, brought out a German version last year.

OUR LIBRARY TABLE.

MR. E. C. THOMAS has completed, by the publication of the third volume, his translation of Lange's *History of Materialism*. This valuable work is so well known to all students of philosophy that it is almost superfluous to say that it is one of the most important works of its kind that Germany has produced of late years. The first two volumes are especially praiseworthy. In the third Lange lost somewhat a sense of proportion, and was led by his interest in his contemporaries to forget that he was an historian and not a polemic. F. Ueberweg was a learned man and a patient thinker; but really the question whether he became a materialist is of exceedingly small importance, and to spend pages on telling us that he did not like hymns and was opposed to Christian ethics is to abuse the patience of the reader. Mr. Thomas has done his work well, and his translation reads smoothly. Messrs. Trubner are the publishers.

A PLEASANT glimpse of various old-world matters comes to us in a volume from the Florentine printing-house of Barbéra, *Un Mercante Fiorentino e la sua Famiglia nel Secolo XV*. This book was put together by Signor G. Marcotti, a connexion of the Temple-Leader family, on the occasion of the nuptials of his sister-in-law, Luisa Arnaldi, with Alfonso Nardi. The subject-matter of the work is that famous Florentine worthy Giovanni Rucellai, who died in 1477, after being Gonfaloniere of his native city—an enormously wealthy and public-spirited citizen, who had known how to adapt himself to the once hated supremacy of the Medici family. He built the façade of Santa Maria Novella, and was otherwise prominent as an architectural embellisher of Florence. This Rucellai, it seems, kept a *zibaldone*, or commonplace book, containing a number of curious and valuable family records, along with entries related to philosophy, history, religion, &c. No use of it has been made for purposes of publication until now that Signor Marcotti draws liberally here and there upon its stores. Rucellai notes that his first traceable ancestor was a certain Ferro, who came from Brittany towards 1250. From Lionardo d'Arezzo, who congratulated him on having married into the Strozzi family, he notes down as the seven points of happiness—birth in a noble country; nobility of race; a fine family of children; bodily comeliness and health; riches well got; knowledge of Greek and Latin; being generally beloved. Rucellai also records the works of art which he possessed, by Domenico Veneziano, Lippo Lippi, Giuliano da Maiano, Antonio del Pollaiuolo, Maso Finiguerra, Verrocchio, Vittorio Bartolomei, Andrea del Castagno, Paolo Uccello, Desiderio da Settignano, and Giovanni di Bertino. Signor Marcotti ought not to have repeated the old legend that one of these painters, Andrea del Castagno, murdered another of them, Domenico Veneziano, for it is now a well-established fact that the survivor of the two was Domenico. Rucellai condemns the beating of children (nor was he the only Florentine of his epoch who evidenced this, as a Northern contemporary might have thought it, weak spirit of indulgence); as to servants, he allows them to be beaten occasionally, but not more than that. The details we have mentioned will give some idea of the amount of interest and value attaching to Rucellai's *zibaldone*; we could have referred to more than as many particulars again without exhausting what Signor Marcotti cites.

We have on our table an excellent *Catalogue of the Library of the Institution of Mechanical Engineers*, prepared by Mr. W. R. Browne. To this is appended a subject index of papers published in the *Proceedings of the Institution*.—Mr. Justin Winsor has prepared with his usual diligence and thoroughness *Halliweliana* (Cambridge, U.S., Wilson), a bibliography of the numerous writings of Mr. J. Halliwell-Phillips.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Blunt's (J. H.) Companion to the New Testament, 3/6 cl.
Boardman's (W. E.) The Lord that Healeth Thee, cr. 8vo. 2/6 cl.
Gilchrist's (Rev. R.) Christ Lifted Up, cr. 8vo. 2/6 cl.

Fine Art.

- Parker's (J. H.) A B C of Gothic Architecture, 16mo. 3/ cl.

History and Biography.

- Skottowe's (B. C.) Outlines of English Constitutional History, cr. 8vo. 3/6 cl.

Geography and Travel.

- Hughes's (Mrs. T. F.) Among the Sons of Han, Notes of Six Years' Residence in Various Parts of China and Formosa, 8vo. 12/ cl.
Thomas's (J. L.) An Undergraduate's Trip to Italy and Attica, cr. 8vo. 5/ cl.

Philology.

- Æschylus' Agamemnon, with Notes and Introduction by A. Sidgwick, 12mo. 3/ cl.

Science.

- Brown's (J. H.) Report on the Migration of Birds in the Spring and Autumn of 1880, 8vo. 2/ swd.
Nicholson's (J.) Nightly Wanderings in the Gardens of the Sky, cr. 8vo. 3/ cl.
Tyndall's (J.) Essays on the Floating Matter of the Air, 7/6 cl.

General Literature.

- Book of the Rabbit, by Various Breeders and Exhibitors, and edited by L. U. Gill, cr. 8vo. 12/6 cl.
Chudleigh's (M. E.) What is Truth? cr. 8vo. 2/6 cl.
Fothergill's (J.) Made or Marred, 12mo. 2/6 cl.
Fothergill's (J.) One of Three, 12mo. 2/6 cl.
Jephson's (R. M.) The Red Rag, a Novel, cr. 8vo. 3/6 cl.
Milner's (G.) Country Pleasures, cr. 8vo. 6/ cl.
Murray's (E. C. G.) Side-Lights on English Society, 2 vols. 25/ cl.
Parr's (Mrs.) Adam and Eve, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

- Kahn's (K. F. A.) Der Gang der Kirche, 8m.
Lucius (P. E.) Der Essenismus in seinem Verhältniss zum Judenthum, 8m.
Pasty (Abbé) L'idée de Dieu, 2 vols. 12fr.

Fine Art.

- Adamy (R.) Architektonik auf Historischer u. Aesthetischer Grundlage, Vol. 1, 12m. 80.
Claretie (J.) Octave Tassart, 2fr. 50.

Drama.

- Gacullette (C.) Adrienne Lecouvreur, 2fr. 50.

History and Biography.

- Correspondenz (Politische) Friedrich's d. Grossen, Vol. 6, 14m.
Monumenta Germaniae Historica: Poetae Latini aevi Carolini, rec. E. Duemmler, Vol. 1, Part 2, 1m.

Geography and Travel.

- Bernard (J.) Quatre Mois dans le Sahara, 3fr. 50.

Philology.

- Freus (S.) De Bimembris Dissoluti apud Scriptores Romanos Usu Sollemnium, 2m.

Science.

- Armengaud aîné: Manuel de l'Éclairage Électrique, 5fr.

General Literature.

- Bardoux (A.) Le Comte de Montlosier et le Gallicanisme, 7fr. 50.
Chansac (Poinso de): La France et l'Europe, 3fr. 50.
Œuvres Choieses de Saint-Evremond, avec Notes par M. de Lescaur, 8fr.

VIVANT!

No need, I hope, to doubt my loyalty;
From childhood I was fond of Royalty;
To Kings extravagantly dutiful,
To Queens yet more, if young and beautiful.
How rich their robes! what crowns they all had too!
And yet how friendly to a small lad too!
At glorious banquets highly placing him,
Beside the lovely Princess gracing him.
Their kingdoms' names I did not care about;
They lay in Fairyland or thereabout;
Their date, though, to forget were crime indeed,—
Exactly "Once upon a time" indeed.
And still they reign o'er folk contented, there:
I hope to have my son presented there:
At every virtuous court in Fairyland,
Its Cave-Land, Forest-Land, and Airy-Land.
So down with democratic mania!
Long live great Oberon and Titania,
Imperial rulers of those regions!—he
Be shot who wavers in allegiance!
And bless all Monarchs in alliance with them,
Who've no enchanters, dragons, giants with them,
To keep sweet ladies under lock and key,
And answer challenges in mocking key!

W. A.

MR. SAMUEL SHARPE.

THE death of Mr. S. Sharpe, which took place on the 28th ult., at the ripe age of eighty-three, will be a source of deep regret to his friends, and to many others who knew him only by his

writings. He was one of the descendants of Philip Henry, and nephew to Rogers the poet. After his retirement from his uncle's bank a considerable time ago, he gave himself up to studies in which he was deeply interested, and prosecuted them with unceasing diligence. Egyptian history occupied his attention, and he became an authority in that branch of research. He deciphered the hieroglyphics on sarcophagi, brought forth the names of old kings and their dynasties, investigated ancient chronology, and laboured over inscriptions. His 'History of Egypt,' reissued a few years since in two volumes, but not rewritten or revised, is a readable and interesting book, though it needs to be supplemented and corrected by late researches, especially by those of Lepsius and Brugsch. Mr. Sharpe's fondness for Egyptian antiquities waned in his later years, giving place to Biblical studies. In these he found himself at home, and nothing could exceed his ardour in them. Forty years ago he translated the New Testament from the text of Griesbach in a small volume, which passed through many editions. Long after he revised the Authorized Version of the Old Testament in three volumes, of a size corresponding to that of the New. As soon as one edition was published, he began his corrections for another, and was ever finding out improvements, which, though small, he had much satisfaction in making. Quite recently he conceived the happy idea of publishing his revised version of the entire Scriptures in a single volume, the result of many years of honest, self-denying labour. This is his best monument, and a most meritorious production, anticipating improvements which have appeared in other quarters, independently or subsequently.

Besides the version of the Bible he published a volume giving a brief history of Old Testament times, inserting in their proper places the various books that compose the Hebrew Scriptures. He endeavoured to decipher the Sinaitic inscriptions, reading them by a key which he himself discovered. In addition to these works he published a Hebrew grammar without vowel points, and translated the Epistle of Barnabas from the text of the Sinaitic manuscript. To a little volume on the chronology of Paul's epistles he attached great value, because he fancied that he put them for the first time in their proper places and sequence. Orthodoxy itself might welcome the way in which he assumes the Pauline authorship of dubious productions. Mr. Sharpe was also a frequent writer in magazines, religious newspapers, and other organs. His religious opinions were those of the Unitarian denomination, but he associated freely with scholars belonging to other sects.

Mr. Sharpe was pre-eminently a self-taught man, and had various characteristics usually attaching to such as have not had a university education. With a very slight knowledge of Hebrew, he ventured to translate the original Jewish Scriptures, or at least to correct the Authorized Version of them. He all but ignored the literature of Germany connected with the Bible, adhered to Griesbach's text of the Greek Testament, and despised such scholars as Kuenen and Baur, believing that some of his friends greatly overrated them. He often leaped to conclusions too hastily, and clung to them though they were incorrect. His ingenuity was sometimes a snare to him, and his remarkable acuteness misleading; but he was earnest and honest in all his inquiries. His sympathies were wide and yet peculiar. There was no poetry in his nature, and his intellect moved in an orbit of its own.

Though we had often cause for dissenting from his theories, and regretted to see various crotchets set forth in dogmatic form, we ever admired the downright sincerity and simple-heartedness so conspicuous in the man. He worked on amid many discouragements, believing that he had a mission; and nobly did he

fulfil it according to his light. Unselfish, liberal, beneficent, he rejoiced in the progress of education, gave large sums to collegiate institutions, supported schools, and aided chapels.

We feel that a Biblical scholar has departed from among us whose example was instructive and stimulating. But the name of Samuel Sharpe will remain long in the memory of those who had the privilege of his acquaintance, prompting them to imitate his good deeds and to prosecute the inquiries which he opened up and followed with singular perseverance. He loved the Bible and valued its teachings—not ashamed of old-fashioned ways, and not above falling in with new views.

A DISCOVERY IN BIBLIOGRAPHY.

W. M.'s "discovery in bibliography," announced in last week's *Athenæum*, is interesting, and possesses the merit, perhaps, of first publication, but he has been anticipated. My attention was called to the two issues or editions of the Oxford 'Liber Festivalis' by Bodley's librarian, the late Rev. Mr. Cox, some ten or twelve years ago, when he was investigating the various Oxford imprints, first of Theodore Rood, 1468–1485, and afterwards when he had associated Hunt with him as stationer or publisher, 1485–1486. Mr. Cox had found variations in other and earlier Oxford books, and was, at one time at least, a believer in 1468 instead of 1478 as the true date of the first book. He could then see no valid reason in the theory of a dropped *z*. The famous University of Oxford in 1468 was quite as likely, he thought, to attract a first printer in Rood as the Abbey of Westminster by London was a Caxton nine years later; but Mr. Cox, I believe, like many other archtypists, subsequently found from internal evidence that 1468 was an impossible date. W. M. is, however, entitled to the honour and merit of his discovery, though he confesses that he arrived at it late and by "accident."

But when he seeks to draw an argument from the variations of these two issues or editions (one certainly as late as 1486) of the Oxford 'Liber Festivalis,' by assuming from the appearance in one of them of "rougher type and less careful in the setting" that it might be ten or a dozen years earlier, and so carry Oxford printing back to 1476 or 1474, he is manifestly counting without his fingers. He does not assume enough to make the argument of any use to confirm the positive date of 1468 affixed to the 'Expositio Symboli.' If that date be an error it is difficult by mere guesswork to correct it to 1478 or 1486, or by substituting an *x* for a *v* make it 1473. Besides, it is begging the question to argue from a "rougher type" at that period any important historical fact. Any expert in typography between 1470 and 1490 will be as likely to place the "rougher type" later as earlier than 1486. The glorious uncertainty of type and impression is as unsafe for historical argument as any attempt to draw a line between fact and fancy. If Rood's books differ from Rood and Hunt's, as some bibliographers maintain, and if the rougher 'Liber Festivalis' belongs to the partners, that ends the question of its being prior to 1485; but an examination of Bodley's two copies long since convinced me that they varied only in some leaves, and are really the same edition, issued about the same time, with certain changes made while the work was going through the press for reasons which bibliographers are still at a loss to account, though similar changes are found in the books of most printers from Gutenberg to Guillaume Faques.

HENRY STEVENS.

THE 'JATAKA.'

Oxford, July, 1881.

It is well known that the 'Jataka' book, as edited by Prof. Fausbøll and translated by Mr. Rhys Davids, consists of three parts: the principal story, an introductory tale giving

an account of the occasion on which the Buddha told the principal story, and a verse or a group of verses summing up the moral. Prof. Fausbøll asserts:—"How much of the three constituent parts belongs to the fundamental 'Jātaka' book is not clear, and cannot be told now as the 'Jātaka' itself does not at the present time exist separately." It is strange how long, if it only be brought forward with a certain authority, an erroneous statement will remain unchallenged. Intelligence has been received from Ceylon and Burma that the book exists there without the commentary; and in looking over the MSS. of the British Museum I find that a copy is also preserved in that library (Add. 27,469, bought of Mr. Cornelis, October 9th, 1866).

This MS. consists entirely of verses, which are identical with those which give the commentator an opportunity to relate the occasion on which these verses were spoken by the Buddha. They are united into chapters illustrating a maxim, but every one of the verses or group of verses bears a distinct title, with the word *Jātaka* as the last part of the compound. The fables, fairy tales, &c., which form so interesting a part of the book as published by Prof. Fausbøll, do not form part of the MS., which is, no doubt, the original 'Jātaka' book.

Why the title 'Jātaka' has been chosen I am unable to tell. The translation "Birth Story" must necessarily be wrong. It may be that the word *Jātaka*, with the relation to a so-called root *jan*, gave rise to the compilation of the commentary. It is to be hoped that just as two commentaries of the 'Dhammapada' are existing, one entirely philosophical, the other, like that to the 'Jātaka,' containing tales, a philosophical commentary on this 'Jātaka' book may yet be found.

I may mention here that all assertions as regards the difference between Buddhism as it appears in the 'Jātaka' commentary and Buddhism as it appears in the Pāli Pīṭakas are of course futile. Although, therefore, the commentary proves of little value for the elucidation of early Buddhism, its value for comparative mythology and folk-lore remains undiminished.

O. FRANKFURTER.

P.S.—Since writing the above I have seen Prof. Fausbøll's note in the last number of the *Athenæum*. I have nothing to retract, and can only say that it is to be regretted that Prof. Fausbøll did not mention in his edition of the 'Jātaka' the MS., which we now find he has seen, the contents of which, in my opinion, turn out important enough to be brought to the general knowledge of Pāli scholars. I hope that Prof. Fausbøll will find from my letter that I have read his edition of the 'Jātaka' as well as the translation of Mr. Rhys Davids.

THE SILOAM INSCRIPTION.

Bodleian Library, August 1, 1881.

I AM sorry to take up your space with a controversy which I consider useless, at least before squeezes and casts of the inscription come to hand; but I feel bound to give an explanation on some points mentioned in Mr. Shapira's letter.

1. He says: "But, unfortunately, I discovered in the first two or three words the name of the builder of the canal, which makes the inscription about 100 years later than the Mesa stone, and I am attacked." I suppose Mr. Shapira has not read Prof. Sayce's monograph on the Siloam inscription, otherwise he would have seen in a postscript that I date the inscription in the reign of Ahaz, which is still later than that of Uzziah.

2. As I am not prepared yet to admit *amāh* in the plural for *amōth*, I cannot admit *maggebah* in the construct form for *maggebeth*. Mr. Shapira now finds space for a *lamed* or even the word *shel* before *his Uzziah*, space which I cannot discover in any of the four copies at my disposal.

Besides, the expression *le Uzziah* or *shel Uzziah*, if grammatically admissible in the inscription, which I doubt, would make it later than the Captivity.

3. I am not surprised that "the most eminent Oriental scholars in Berlin and Leipzig" think that it is possible to place "hundreds" before "thousands" in Hebrew, since they are so anti-Semitic there at the present moment. For my own part, I take my stand on Scriptural Hebrew, where no example of the kind is to be found. Besides, if Col. Warren's measurement of the tunnel, 1,708 feet in length, is right, Mr. Shapira's 1,200 cubits would show that its constructors could not measure it correctly.

4. As to the ligatures between the letters, perhaps I was too general in my statement, and ought to have said that no example of ligatures is to be found in inscriptions written in Phœnician characters. There are, for instance, no ligatures in the MSS. of the Samaritan Pentateuch, but there are some in the copies of the prayer book of late date, when the writing takes a cursive character. There are no ligatures on Hebrew coins of the latest date, and there are none in the Bené Hazir inscription, about 100 B.C. But even in the Nabathean or Sinaitic inscriptions, which are scarcely so early as 300 B.C., there are only ligatures in standing expressions, such as *bar Shalem* and *Abd*. I may add that in the Saba inscriptions, so happily deciphered by M. Halévy, there are no ligatures. Of course Cufic inscriptions are comparatively late. I confess that I am not *au courant* with the newly discovered Himyaritic coins in the British Museum, but these are of a late date; nor was I aware that there are "thousands of Nabathean inscriptions in the desert of Sinai and Wadi Mukatteb, at Petra, in the Hauran, near Jerusalem [?], and at Diban" (date, second half of the nineteenth century A.D.). I presume Mr. Shapira gives round figures à l'Orientale. I think your readers will have heard enough at present about the Siloam inscription, and I shall not trouble you any more about it until the casts and squeezes of it are at our disposal.

A. NEUBAUER.

HANSERD KNOLLYS AND RICHARD KNOLLES.

Bodleian Library, Oxford.

THE Rev. Hanserd Knollys, who was at one time Vicar of Humberstone, Lincolnshire (not Humberstone in Leicestershire, as Crosby, 'History of the English Baptists,' iii. 2), but seceded early from the Church of England to join the Baptists, and died September 19th, 1691, in the ninety-third year of his age, wrote several small works, including the following two:—

1. "The Rudiments of the Hebrew Grammar in English. Published for the benefit of some friends, who, being ignorant of the Latine, are desirous to understand the Bible in the Originall Tongue. By Hanserd Knollys. *Eruditi possunt judicare, Rudes discere, Scioli neutrum*. London, Printed by M. B. 1648." 12mo.

2. "Grammaticæ Latine, Græcæ, et Hebraicæ Compendium. Rhetoricæ Adumbratio. Item Radices Græcæ et Hebraicæ omnes quæ in Sacra Scriptura Veteris et Novi Testamenti occurrunt. Opera et studio Hanserdi Knollys. Londini, Typis Tho. Roycroft, Anno Dom. 1665." 12mo.

Both these books, the Rev. Dr. Gotch informs me, are in the library of the Bristol Baptist College. The 'Rudiments' is in the British Museum Library, the 'Compendium' in the Bodleian Library, Oxford. It can hardly be doubted that Anthony à Wood has by some mistake attributed both these works to Richard Knolles, the author of the 'General History of the Turks,' first edition 1603 (not 1610, as in some books). Richard Knolles was Master of the Free School at Sandwich, and died in 1610 (not 1600, as Steinschneider, nor 1621, as Allibone).

In his 'Athenæ Oxonienses' (ed. Bliss, ii. 81) Wood attributes to him "Grammat. Latine,

Græcæ & Hebr. Compendium, cum Radicibus. Lond. in oct." In his 'Antiquitates Oxonienses' (ii. 163), where he does not mention this 'Compendium,' he says, "Scriptis præterea Hebraicæ lingue Rudimenta. Præter alia quædam quæ mihi nondum in manus pervenerunt." These two blunders have been perpetuated in bibliographies and biographical dictionaries to the present day.

The mistake about the 'Rudimenta' is repeated in the following three bibliographies of Hebrew grammar thus: Le Long ('Bibliotheca Sacra,' ed. 1723, ii. 1175), "Knolles (Rich.), Hebr. lingue rudimenta. Anton à Vood"; Wolf ('Bibliotheca Hebræa,' iv. 292), "Knolles (Richard.) Northamptoniensis, & Scholæ Sandvicensis quondam Moderatoris, Rudimenta lingue Hebraicæ laudat Anton. a Wood, lib. ii. Antiquitat. Oxoniens., p. 163"; Steinschneider ('Bibliographisches Handbuch,' p. 75), "Knolles, Richard (st. 1600): Rudimenta l. h. (wann u. wo in England?)." Fuerst ('Bibliotheca Judaica') has neither Knollys nor Knolles, and does not therefore mention the book.

Richard Knolles is credited with the 'Compendium,' the mistake in the 'Athenæ,' in the following works, which do not, however, give him the 'Rudimenta,' the mistake in the 'Antiquitates': Aikin's 'General Biography,' Watkins's 'Biographical, Historical, and Chronological Dictionary' (third ed., 1807), Lemprière's 'Universal Biography,' Chalmers's 'General Biographical Dictionary,' Watt's 'Bibliotheca Britannica,' Rose's 'New General Biographical Dictionary,' Gorton's 'General Biographical Dictionary,' Maunder's 'Biographical Treasury,' 'Imperial Dictionary of Universal Biography,' 'Encyclopædia Britannica' (eighth ed.), Allibone's 'Critical Dictionary of English Literature,' 'Biographie Universelle,' Michaud's 'Biographie Universelle,' Hoefler's 'Nouvelle Biographie Générale,' Peignot's 'Dictionnaire Biographique et Bibliographique,' 'Biographie Portative Universelle,' Jocheur's 'Allgemeines Gelehrten-Lexicon.' The same mistake appears indirectly in Hole's 'Brief Biographical Dictionary,' where Richard Knolles is described "Grammarians" (the words which follow in parentheses, 'History of Turks,' being the illustration given of the propriety of this description); in Phillips's 'Dictionary of Biographical Reference,' where he is styled "Historian and philologist"; and in Haydn's 'Dictionary of Biography,' where he is called "Historian and Orientalist." Zedler's 'Grosses Vollständiges Universal Lexicon' gives a compound of the titles of both books: "Er hat *Rudimenta Grammaticæ Hebrææ, Græcæ, et Latine* hinterlassen."

Many of these books give the date London, 1600. Where this comes from I do not know. Watt gives two dates, 1600, 1665, 4to., and under "Richard Knowles" (*sic*). Watt is apparently misquoted by Allibone, who gives 1600, 1645, 4to.

Some facts (?) regarding Richard Knolles's connexion with the 'Compendium' as given in some of the bibliographies are interesting. Aikin says of him: "He proved his fitness for this post [mastership of Sandwich School] by publishing a compendium of Latin, Greek, and Hebrew grammar." Chalmers and Rose say: "For their [Sandwich scholars] use he composed 'Grammaticæ Latine, Græcæ, et Hebraicæ Compendium, cum radicibus,' Lond., 1600." Gorton combines these statements with some phraseological variation: "He proved himself adapted to the situation by publishing for the use of his scholars a compendium of the Latin, Greek, and Hebrew grammar, London, 1600." The writer in the 'Imperial Dictionary' also finds that it was "prepared for the use of his pupils." It is hardly a rash venture to say of any grammar written by a schoolmaster that it was prepared for the use of, or to be purchased by, his pupils; but, even when this is a fact, the information is not valuable. It is difficult, however, to see how a biographer can assert of an author that he has shown his fitness for a post by writing some

book, when neither the biographer nor anybody else for him has read the book in question. And we know that some people prove their unfitness for a post by what they write.

The name of Hanserd Knollys does not appear in any biographical dictionary that I have seen, excepting Phillips's 'Dictionary of Biographical Reference.' His name is to be found in the bibliographical works of Watt, Lowndes, and Allibone, but only the 'Rudiments' is given under it. On the other hand, in the list of his works given by Crosby (i. 343) and Brook ('Lives of the Puritans,' iii. 500), the 'Compendium' is given, but not the 'Rudiments.' Some notice of him will be found in these two writers, also in Ivimey's 'History of the English Baptists,' Neal's 'History of the Puritans,' Granger's 'Biographical History of England,' Edwards's 'Gangrena,' Mather's 'Ecclesiastical History of New England' (book iii. p. 7), and no doubt elsewhere.

He wrote a brief autobiography, which was reprinted in 1813. The title is 'The Life and Death of That Old Disciple of Jesus Christ, and Eminent Minister of the Gospel, Mr. Hanserd Knollys, who died in the Ninety Third year of his age. Written with his own Hand to the year 1672. And continued in general, in an epistle by Mr. William Kiffin. To which is added, His last legacy to the Church,' London, 1692, 12mo. It has a portrait by Van Hove. There is a copy of this and the reprint in the British Museum. The Hanserd Knollys Society for the publication of the works of early English and other Baptist writers was instituted in London in 1845, but has been dissolved.

The names of Hanserd Knollys and Richard Knolles are no longer of importance in literature; but the lesson to be learned from the perpetuation of a mistake of this kind is important. It is easier to copy titles than title-pages, and *ex uno disce multa*.
H. J. MATHEWS.

MR. BORROW.

GEORGE BORROW, who died last week at the village of Oulton, near Lowestoft, where he had long resided on a property of his own, was born at East Dereham, in Norfolk, in 1803. His father was an officer in the army, whose duties carried him to various parts of England, to Scotland, and to Ireland, and his wife and children always accompanied him. It was in this way that Borrow acquired in boyhood his taste for wandering and adventure. The continual change of schools which was the consequence of change of place rendered his education desultory, but he contracted a passion for languages, which, conspired with his love of travel to make him, when he grew up to manhood, a rover through many lands. The book which first fascinated him was 'Robinson Crusoe,' and the influence of that model may be traced in all his best writings, in the dominance of human incidents, character, and natural scenery over every other topic, and in the wealth of simple English with which he told his story. He grew up to be six foot two without his shoes, and having altogether a powerful frame, and having been born at a period when pugilism was in vogue—it was one of his father's accomplishments—he was not slow to exercise his physical capabilities if the occasion required it. Lamenting, when he was verging towards sixty, that he was childless, he said very mournfully, "I shall soon not be able to knock a man down, and I have no son to do it for me." Such was the kind of lad, robust in body and character, genial but self-willed, who was articulated to a solicitor in Norwich when his father settled in that city after his active service was over. "By adopting the law," says Borrow, "I had not ceased to be Lavengro." Nothing could well be less suited to a youth with a passion for foreign tongues, stirring scenes, constant movement, and feats of bodily prowess than to sit all day at a desk copying legal documents, and if the hours passed pleasantly at

first, it was because he spent most of his time at the office in furtively studying Welsh. He had grown listless from the tedium of his monotonous existence when the death of his father left him free to take his own course, and he soon set out for London with a bundle of translations from Welsh and Danish ballads, in the expectation that he would earn a livelihood by literature. This idea, no doubt, was the result of his acquaintance with a native of Norwich, William Taylor, the friend and correspondent of Southey, a translator of German poems, and long a contributor to the periodicals of the day. He had undertaken out of his admiration for the German language to teach it to Borrow, who could not fail to hear much from him of the living world of letters, and aspire to become a member of it. The publisher to whom Borrow had recourse when he arrived in London, and who is described at full length in 'Lavengro' without being named, was Sir Richard Phillips, and under that conceited, despotic, and niggardly employer the youth, whose mind was full of heroic verse, was set to compile a bulky Newgate chronicle. Drudgery, poverty, and ill health were the products of his literary experiment, and abandoning the struggle at the end of a twelvemonth, he started with a bundle and stick to make a walking tour through England. By what means he managed later to pass over to the Continent, to visit France, Germany, Russia, and the East, we are not informed, but he once more emerges into open view in 1835, distributing Bibles and Testaments in Spain and Portugal as the agent of the British Bible Society. He remained five years in the Peninsula in that capacity, and two works, 'The Gypsies in Spain' (1841) and 'The Bible in Spain' (1842), were the fruits of his journeyings. While still a youth at Norwich he had ingratiated himself with a gipsy gang, had been permitted to witness the lives and habits of that exclusive people, and had associated with them sufficiently to learn their jargon, which was a passport to the community throughout the world. 'The Gypsies in Spain' was the summary of what he had gleaned concerning them both from personal intercourse and from books. The far more successful 'Bible in Spain,' which owed part of its popularity to its subject, confirmed him in his literary vocation, and having married he mainly passed his future years in the quiet of domestic life. His next work, 'Lavengro' (1850), was his masterpiece. The continuation, 'The Romany Rye' (1857), with much of the beauty of its predecessor had more of its defects, and, leaving aside his 'Dictionary of the Gypsy Language' (1874), his last production of any pretension, 'Wild Wales' (1862), showed a further decline. His strength, whatever he wrote, was displayed in the record of his personal experience. In his 'Gypsies in Spain,' a disjointed work, in which he endeavoured to combine the results of reading and observation, his want of aptitude for arranging and elucidating his facts is everywhere apparent. Though he had a facility in acquiring languages, he did not learn them with the exactness of a scholar, and his philological speculations are desultory, superficial, and usually fanciful. Even in his 'Bible in Spain' his narrative is a series of isolated scenes, and, in spite of vivid details, the imperfect continuity in the sequence of events and the absence of leading views on the people and the country injure its interest by rendering it uninteresting. But in 'Lavengro,' where he is on his native soil, and we need none of these accessories, there is a singular picturesqueness and beauty in his scenes of rural life, a graphic power in his portrayal of original characters and their doings, a force and felicity in the truth and feeling with which he depicts the charms of nature and the sentiments they engender. In this domain he must be numbered among the great masters in English literature. There is but one step from exquisite simplicity to insipidity, and the flaw in Borrow is that he frequently crossed the line which divides them.

'Lavengro' has its insignificant details and commonplaces, which grow more numerous in 'The Romany Rye,' and greatly preponderate in 'Wild Wales.' Yet when these deductions have been made there remains an abundance of delicious descriptions, the genuine transcripts of lovely or racy English life, embodied in language as pure and polished as it is simple and vigorous, which when once read take lasting possession of the mind.
W. ELWIN.

A SANSKRIT ODE ADDRESSED TO THE CONGRESS OF ORIENTALISTS AT BERLIN.

RĀM DĀS SEN, the Zemindār of Berhampore, well known to Sanskrit scholars in Europe by his essays on Sanskrit literature (in Bengali), not being able to join the Oriental Congress, to which he had personally been invited, has sent the following verses to be read at the Congress. We owe the English translation to the kindness of Mr. Shyāmaji Krishnavarma, of Balliol College:—

1. The land of the Aryas was once remarkable for its learning, and abounded in sages of various kinds; it was worthy of universal respect, and, being protected by the valiant Kshatriyas, at first held its own against foreign invaders. That poor land stands first even to-day in the list of the learned and the virtuous, though it is deprived of its jewels of learning, which have been destroyed by Yavana kings.

2. Vālmiki, Kālidāsa, the best of poets, whose fame is universally known, and the great Vyāsa, the father of poetry, reign still predominant in the land of Bharata. Happy is this land, which is the place of birth and residence of those whose fame is a banner unfurled by itself in all parts of the world.

3. O mother, O land of Bharata, be now calm for a moment! Weep no more, for thy learned sons, Vyāsa and others, have attained immortality. Their great fame and good qualities are known to all people. The birthplace of the wisdom of those excellent men, who have even traversed the seven seas, is rich in virtues, celebrated by an abundance of fame in all the world.

4. May the assembly, which, like the embodiment of science, illuminates all learning, and which is called the Congress devoted to Eastern Learning, to be held at Berlin in Europe, prove beneficial to good men! That assembly is surrounded by creeping plants of the garden of knowledge, blossoming with the pearls of eloquence, full of a host of eminent men, humming sweetly like bees, and laden with the flowers of delight.

5. May that gifted and eminent scholar Max Müller, who has subdued the whole world by his innumerable and duly celebrated qualities, and who in his knowledge of the Vedas has left far behind his teachers; may Benfey and Weber, together with Gubernatis, who have accomplished the task of delighting the world; and may all other distinguished scholars, take part in the proceedings of that assembly, where the learned are to be gathered together.

6. Let the natives of India, who were blind to the rise of the lost glory of their mother country, plunge themselves into the ocean of joy on hearing this most pleasing and excellent piece of news. Let them express their gratitude for the benefit which is thus to be conferred upon the world, and for the gratification afforded to the wise; and let the trees of knowledge, grown on the barren minds of miserable men, incessantly increase.

7. Though a person of no importance myself, I have had the honour of being invited to attend the most eminent Congress, adorned by Oriental scholars who resemble Brihaspati. Please to excuse my presence, for I, a most miserable man, am debarred by difficulties. This is what Rāmādāsa Sena begs to say most humbly from a land far away.

Literary Gossip.

THE Christmas books at the conclusion of the present year will comprehend a contribution of no little interest from the house of Messrs. Smith, Elder & Co.—a birthday book by her Royal Highness the Princess Beatrice. The book will consist of illustrations in water colours, said to be very charmingly executed, and designed to represent by their appropriate flowers the twelve months of the year. The firm of J. G. Bach, of Leipzig, has been entrusted with the reproduction of these works of art in

chromo-lithography. As an instance of the difficulties of this process in the present case, we may mention that the illustrations for August and December are printed in no less than seventeen colours, and that for April in eighteen. The volume, which will, it is said, be produced in a manner worthy of its parentage, is intended to be one of the most magnificent gift-books of the year.

LIEUT. CONDER'S squeezes and copies of the Siloam inscription are on their way to England. The lime has been removed from the tablet by the application of an acid.

MR. F. T. PALGRAVE has in the press a volume of lyrical poems founded on successive incidents in English history. It will be called 'Visions of England,' and the author's aim has been to unite historical with poetical truth. The metres are varied according to subject, and notes are given where explanation seems necessary. Messrs. Macmillan & Co. will be the publishers.

EARLY in the autumn Messrs. Macmillan & Co. will publish Mr. Alfred Austin's tragedy of 'Savonarola,' which was projected many years ago, but has only recently been brought to completion. The action of the drama takes place entirely in Florence. The period traversed is from April, 1492, to May, 1498, or from the death of Lorenzo the Magnificent to the execution of Savonarola, and the author has constructed the play with a view to its representation upon the stage.

THE German alphabet has found a new defender in Prince Bismarck. A book printed in roman letters which had been presented to the prince was returned to the publisher, with a letter from the prince's private secretary stating that, "according to general rules, it was forbidden to present to the Imperial Chancellor any books in German printed with roman letters, because it took the Chancellor too much time to read them."

STUDENTS of Shakspeare will be glad to hear that in the course of the coming winter Mr. Howard Furness will resume his labours, interrupted by the illness of Mrs. Furness, on the 'Variorum Shakspeare.' 'Othello' is the play with which Mr. Furness will recommence.

MESSRS. W. H. ALLEN & Co. have ready for immediate publication a work by Mr. Howard Hensman on the Afghan war of 1879-80, from the capture of Cabul to the arrangement with Abdurrahman Khan. Mr. Hensman, as correspondent of the *Pioneer* and *Daily News*, had special opportunities of observing the course of events.

A PAPER on Chatterton, written by Mr. John H. Ingram, will shortly appear in *Harper's Magazine*. Mr. Ingram doubts whether Chatterton's death was due to poison. He gives extracts from several unknown and unpublished poems.

DR. ROST, the learned librarian of the India Office, has been elected a corresponding member of the Royal Bavarian Academy of Sciences.

A PUBLIC meeting is to be held at the Society of Arts, John Street, Adelphi, on Monday evening next, at 8.30, on behalf of the Trades Guild of Learning. It is proposed to provide lectures on the history of various branches of industry, and

the principles of art or science underlying them. Mr. William Morris has already delivered such a course of lectures for the Guild on the subject of house decoration. It is hoped that some of the trade societies will co-operate in the formation of the classes. Lord Rosebery will preside at the meeting, and among those by whom it is convened are Sir John Lubbock, M.P., Mr. Thomas Burt, M.P., Mr. Ashton Dilke, M.P., Mr. G. A. Sala, Mr. Hodgson Pratt, Mr. George Howell, and Mr. George Ship-ton.

SIR GEORGE DUCKETT is making progress with the printing of the Test Act Returns, which we have more than once mentioned. He has so enlarged his scheme of operations that few counties will remain unrepresented. The volume will hardly be ready much before Christmas, as the index will take time.

MR. SHYÁMAJI KRISHNAVARMĀ, of Balliol College, who has been selected by the Secretary of State for India to represent the learning of the Bombay Presidency at the International Congress of Orientalists at Berlin next month, is to read a paper 'On the Importance of Sanskrit as a Living Language in India.'

A SOCIETY for the study of the history and archaeology of the diocese of Paris has been formed under the auspices of Archbishop Guibert. The president of the society is M. Natalis de Wailly, and it is proposed to publish a quarterly journal.

A LETTER in the *Times* of Thursday fully confirms the reports telegraphed last week of the important discovery made in Egypt by M. Brugsch.

THEODOR BERGK, one of the ablest of the great scholars trained by Hermann and Dindorf, died at Ragatz, in Switzerland, a few days ago. He was born at Leipzig in 1812. From 1843 to 1853 he edited the *Zeitschrift für Alterthumswissenschaft*. Amongst the best known of his works are the two editions (which are in general use) of his 'Poetæ Græci Lyrici.' He was lecturing at Bonn on the Greek lyric poets before his recent severe illness. His textual criticism of them is his chief claim to remembrance.

THE Augsburg *Allgemeine Zeitung* gives a short memoir of Prof. Wilhelm Wiegand, who died at Giessen on July 16th, at the age of seventy-eight. In the year 1829, shortly after he had established himself as an academical tutor at Giessen, the pressure of domestic circumstances led him to accept the directorship of the Gymnasium at Worms, and later the rectorate of the Hessian primary schools, which he began to reform after Pestalozzian principles. He laid down the later office in 1853, after sixteen years of successful administration. In 1873 he resigned his other office, and resumed his long interrupted academical career at Giessen. His reputation as an author is due chiefly to his works upon Plato's life and writings. In Germany his pedagogic and historical works enjoy considerable esteem. Amongst others may be named his history of the Bishops of Worms, unhappily incomplete; 'F. H. Jakobi und seine Weltanschauung,' 'Eudoxia, Gemahlin Kaiser Theodosius II., ein Culturhistorisches Bild,' and his exceedingly popular 'Haus-

Schul- und Lehr-ordnung,' drawn up for the city schools of Worms.

THE Swedish theological writer Anders Ericsson died on the 24th ult. at his parsonage of Kila, in Vesterås, having nearly completed his ninetieth year.

RUSSIAN newspapers report the death in the neighbourhood of Kharkof of M. I. Kunavin, who, though a member of the medical profession, had devoted thirty-five years of his life and most of his substance to journeys to gipsy encampments in various parts of Europe, Asia, and Africa, and to the collection of a vast mass of materials concerning the gipsies. He reckoned the gipsy dialects at twenty, many of which he had learned, as well as Sanskrit, Zend, and other Asiatic tongues. The materials thus assiduously collected run some risk, it is said, of being lost, as M. Kunavin's old servant is resolved to burn the papers, unless he is able to give them into the hands of M. A. V. Yelissyéf, a member of the Russian Geographical Society, to whom alone M. Kunavin directed they were to be delivered.

SCIENCE

An Account of the Polynesian Race, its Origin and Migrations, &c. By Abraham Fornander. 2 vols. (Trübner & Co.)

Australian Aborigines: the Languages and Customs of Several Tribes of Aborigines in the Western District of Victoria, Australia. By James Dawson. (Melbourne, Robertson.)

A DELAY of three years has occurred between the appearance of the first and second volumes of Mr. Fornander's work, but it would be unfair to complain of this delay, for the latter, though dealing with less varied and recondite matter than its predecessor, shows equal marks of labour and research under adverse circumstances. The author, a Swede by birth, and settled in Hawaii, is married to a daughter of that mysterious island race, and desires to vindicate for it an illustrious origin, while rescuing from oblivion its history and traditions. His introduction contains a quaint, pathetic appeal from the distant and unknown author to the literary judgment of Europe, and we are glad to find from the preface to the second volume that he is satisfied with the attention he has received. It will be convenient here to state his views as clearly as we can. The Polynesian language, he says, is very primitive, "fundamentally Aryan, but of a form far older than the oldest written remains"; and he holds that the race, leaving the early Aryan habitat, passed down the west coast of India and occupied the Indian archipelago before the time of the Malays, and were driven thence into the Pacific by the Malay immigration. Elsewhere he tells us that they underwent while in India a

"complete fusion with the Dravidian race, changing their colour while they retained their language (!)..... We also find the Cushite Arabian type abundantly cropping out"; indeed,

"for long ages the Polynesian family was the recipient of a Cushite civilization, and to such an extent as almost entirely to obscure its own

consciousness of parentage and kindred to the Aryan stock."

Differing from our most eminent philologists, he considers language as the most indelible test of race, but it is difficult to understand how any trace of the original race, or language either, could remain after passing through such a crucible as he describes. In part confirmation of his views as to Cushite influence, he might appeal to Dr. Sayce's attribution of a Cushite origin to the Accadians of Northern Assyria; and Dr. Huxley and others have found traces, in the Nerbudda valley and elsewhere, of the passage through India of the Australian race.

The hypothesis of a long residence of the Polynesian race in the Indian archipelago, and their migration thence to the Pacific within historical times, is one for which the evidence, taken cumulatively, has long seemed to us to have considerable weight. This evidence has been industriously and ingeniously collated by our author, and among the principal arguments he adduces are the various expressions common to all the Pacific groups, such as the names for north and south, referable to conditions quite different from those of a group of islands; the names of points of land and of quarters of the wind, implying the existence of regular monsoons; a comparison of the Malay and Polynesian languages, where the resemblance between them, coupled with the more primitive character of the Polynesian and the absence from it of any of the Sanskrit element found in the Malay, favours the view maintained. Numerous traditions also, relating to a home in the distant West and migrations thence, are accompanied by genealogies which bring the time of a great migration approximately to the beginning of our era, a period coinciding probably with an immigration from India (Mr. Fornander seems to speak of the Malays as coming with the Hindus from the Telinga or Kling country, but he can hardly have authority for this). Again, there is a copious repetition of the names of places, from Sumatra and Borneo eastward to the furthest islands of the Pacific. The most remarkable instance is in the name of Hawaii, which occurs with different dialectic variations in every Polynesian group, and is supposed to be a reminiscence of the name Java (which, it must be remembered, had in former times a more extended application than at present), the "i" signifying burning, *i.e.*, volcanic. So far Mr. Fornander is in accord with such authorities as the late Mr. Logan, but he would convey us much further than this, and refers the origin of the name Java to the great Cushite "protonom" Saba or Zaba, a name found to range from Kirman to the Red Sea. He analyzes with great ingenuity some of the most widely spread Polynesian legends, showing that while devoid of meaning when applied to an island residence of their heroes, they become plain when referred to a continental home. He would prove the connexion with old-world traditions by showing their coincidence with those of Hawaii. The story of Cain and Abel; of the wife of the first man being named Iwi, *i.e.*, the bone; of the flood and its hero, Nuū; of the origin of circumcision with the tenth in descent from him (corre-

sponding to Abraham), and the grandson of this last being the father of twelve sons or tribes, are all vouched for as genuine Polynesian traditions, and not to be explained, therefore, by any recent European teaching. If we may accept this statement from one who seems to be a competent Polynesian authority, these coincidences become of extraordinary interest, and to their cessation with the twelve patriarchs Mr. Fornander would even attach some chronological value. He, however, lays too much stress on mere nominal resemblances. It is impossible to prove or to disprove the assertion that Take, the native name of the Marquesans, is derived from the Take, who lived on the Euphrates, or that Cushite influence and the name of Saba are traceable in the Phrygian Sabazius, or in the Sabines and their god Sabus. Again, an ancient name for the Polynesians was Ka poe Menehune—"the people of Menehune." But Menehune, our author says, means "the people of Mene." This he traces to "Men," one of the four ancient races of Egypt, and to the "Mincei" of South-west Arabia, the name of whose capital, "Karana," gives a clue to the name of the Hawaiian Paradise, Kalana i Hauola." It is possible that the name Molokai-a-Hina of the Hawaiian group refers to the Moluccas, but, although Hina may resemble Sindæ, there is no proof that Ptolemy's Sindæ were the Moluccas. There is a famous legend of a King Aiku—whom he identifies (*t* and *k* being interchangeable letters) with a certain It or Ait—mentioned, he says, in the Puranas as ruling over Arabia and Upper Egypt. His kingdom in the Polynesian legend was called Kua-i-Helani, and our author considers that Kua = Cusha, and Helani = Iran. He elsewhere refers Helani hypothetically to Ceylon and to Ceram, without, however, suggesting that these names can be connected with Iran! Upright stones are found throughout Polynesia, having probably a phallic signification, and our author discovered the "double trident of Siva" engraved on some rocks in Hawaii. This tempts him to find the name of Siva in the word "siwa" or "hiwa," dark or sacred; and he further finds the name Rudra in that of the Pacific ocean god Rua Haku, and the Celtic Irish Ruad. Now, supposing a knowledge of Siva to have been acquired through some ancient Cushite teaching, it seems improbable that the (long subsequent) identification of Siva with Rudra should also reappear in the Pacific—for Rudra was a very different personage in the Vedas before his identification with Siva—and, though we do not forget the points of correspondence between Neptune and Siva, we rather think that the *trisola* or trident of the latter, so far from being marine, has been traced to a Scythian origin in the heart of Asia, and is found on the coins of Kadphises. Other coincidences brought forward, while curious enough, necessarily excite a smile, *e.g.*, the statement that the red star in the constellation of Taurus is known to the Polynesians as Kao. Arguments of a different kind are drawn from the social and political organization of the Polynesians. The value, of course, of circumstantial evidence depends a good deal on its amount, and the items laid before us vary naturally a good deal in weight. There are some which do not strengthen the argu-

ment, or prove much beyond a talent and passion for curious speculation, and the diligent and extensive research which the writer has brought to bear on his favourite subject.

The second volume is occupied mainly with a history of the Hawaiian group, from the earliest times down to the reign of the great conqueror Kamehameha I., who at the end of last century brought all the islands, hitherto independent, under his single sway. Polynesian scholars will appreciate the time and labour expended by Mr. Fornander on the collection of a mass of oral tradition from all parts of the archipelago. The last period of Hawaiian history may be said to date from the eleventh century, a time of strange and unexplained commotion and intercourse between the different island groups of the Eastern Pacific.

One chief source of confusion in the Hawaiian annals is owing to the invaders of that period having tampered with the earlier traditions and genealogies in the attempt to blend them with their own. It is not generally known how much may be gathered from these traditions as to the life, habits of thought, and religion of the people, nor how curiously the traditions and genealogies of the different groups interlace and corroborate each other. We find an elaborate social and political system, chivalry and poetry, various amusements, often wise laws—in short, a civilization as advanced as we can imagine to exist in the absence of metals, of cattle, and of the art of writing.

Mr. Fornander, who to a certain extent holds a brief for the race, tells us that the earlier traditions represent a state of happiness proper to a people who have no history. Religion was purer; the three great gods Kane, Ku, and Lono were then alone worshipped, and the deification of ancestors generally had not begun. The people, too, were freer, and the chiefs and priesthood less despotic. There is no mention, he tells us, of human sacrifice in the early days, but it is difficult to believe that the practice was not familiar to the earlier immigrants in the regions whence they came.

The reminiscences of Capt. Cook's visit and death, as related by Hawaiian witnesses, do not leave the impression we should have wished of the great navigator, whose conduct the author contrasts unfavourably with that of Vancouver.

Polynesian nomenclature, however musical, does not contribute to the easy flow of historical narrative, as when we read:—

"With his other wife, Kaikilanimaipanio, Lono had two sons, one called Keawehanauikawalu and the other Kāihikapumahana.....The first was the husband of Akahikameenoa, the daughter of Akahiilikapu and Kahakumakalina," &c.

But the author's intention is to supply in a moderate compass a narrative of events as complete and accurate as a careful study of the original documents, if they may be so called, can afford. We cannot doubt that his labours will be appreciated in his adopted country, and that scholars in all parts of the world will feel grateful for his timely researches among these fast fading traditions, as well as for the fund of varied and curious information he has collected. The absence of any index, table of contents, or even division into chapters, is a defect in a work of this kind which the publishers

might, under the circumstances, have been expected to supply.

Mr. Dawson's work on the habits, customs, and traditions of the aborigines of Western Victoria, embracing a grammar and copious vocabularies, is the result, we are told, of many years of sympathetic and, we doubt not, of careful labour on the part of the compiler and his daughter. The author's kindly feeling for the people may induce him to rate both their intelligence and their virtue more highly than others do, but he gives reasons for his belief. We do not include among these the ordinary savage ingenuity displayed in fishing and hunting. Some of the sanitary regulations of Moses were in general use; the destruction of wild animals for mere sport was forbidden; the medical practice of the natives showed sense and skill, and it was only when rational treatment failed that resort was had to witchcraft and sorcery. At all events, it would, as the author says, be unfair to judge of their condition before contact with Europeans by the degraded remnants who hang about our settlements. He mentions vices and crimes which were formerly unknown among them, and even new superstitions have been added to their own, which his discriminating informants condemned as "white fellows' gammon"! The game of football, being played with naked feet, is, he points out, a milder sport than with us—

"nor is the fact of an aborigine being a good football player considered to entitle him to assist in making laws for the tribe to which he belongs."

This satire is no doubt directed against some colonial legislative qualification unknown to us, but which is, perhaps, as good as another. The author describes a curious practice which reminds us of one prevalent in Polynesia:—

"If a man is called after an animal, or place, or thing, and he dies, the animal, or place, or thing is not mentioned during the time of mourning by any member of the deceased person's tribe, except under another name."

But this other name is a fixed one, and as the practice only continues during the time of mourning, it does not lead to a permanent change of words, as in the Polynesian languages.

As an instance of symbolic writing, the author mentions that on the "message stick" sent round to summon a meeting a hand is engraved, the word for "hand," *munya*, also signifying "meeting."

He can suggest no explanation of the fact that no direct intercourse may take place between a mother-in-law and a son-in-law. The custom may possibly refer to the time when the bride was forcibly abducted, and would then be an echo of the resentment felt by the mother at an act which could never be openly condoned. As bearing on the early relations of the sexes, the names of various relationships given in the vocabularies may be studied with advantage. And among the interesting traditions rescued from oblivion by the author's diligence is one which seems to prove that a now extinct crater in this district was seen in activity by the grandfathers of men still living.

Index Geographicus Indicus. By J. F. Baness, F.R.G.S. (Stanford.)

THIS work is likely to prove extremely useful for purposes of statistical reference regarding India. Within a compass of some three hundred pages it affords by far the most complete and accurate statistical and geographical description of that empire that has ever appeared. The statistical manuals of the different provinces of India are, of course, valuable monographs on the regions they describe, though, alas! almost inaccessible to students and readers in England. They form, however, an entire library of themselves, and scarcely admit of any one judging of India as a whole from an inspection of their voluminous contents. 'The Imperial Gazetteer,' again, now appearing, will doubtless prove a storehouse of information, but its bulky dimensions (nine volumes) and price will prevent its ever fulfilling the conditions of a handbook concerning India. Mr. Baness's volume, on the other hand, is a most compendious geographical manual of the country. It contains notes on the area, population, revenue, natural and political divisions of India, British and feudatory, followed by detailed notes on the number of villages, density and classification of population, average rainfall, land revenue, topography, climate and sanatoria, staples and manufactures, form of administration, and many other particulars regarding the individual provinces. A good deal of this information is given in tabular form and all in succinct, synoptical language, which, though less attractive from a literary point of view, is really more convenient for purposes of reference. Next we are presented with notes on the French and Portuguese possessions, and some excellent articles on the outlying independent states, such as Bhutan, Nepal, Ceylon, Afghanistan, Baluchistan, the Ocean Islands (viz., Andamans, Nicobar, &c.), the Straits Settlements, and Aden. Last, but not least, comes an alphabetical list of the principal Indian names, spelled according to a system which may possibly represent the latest phase of the official mind on this vexed question, but regarding which we are afraid to speak positively. This indication of the contents of Mr. Baness's work will explain that it is no handbook in the tourist's sense; it is emphatically a book of statistical reference for the student, the Government official, and members of Parliament who may be interested in India. As regards its accuracy, we are glad to say that we have tested it in various places and found the data thoroughly trustworthy. A paper on Afghan ethnology may perhaps be said to lay down theories regarding that obscure subject with a trifle too much confidence. But where facts in regard to India proper have been ascertained or verified by British agency the results are here recorded with a carefulness which all who affect accuracy will know how to value properly.

The Zoological Record for 1879. (Van Voorst.)

MR. RYE, the indefatigable editor of this important work, confidently hopes that the *Record* for 1880 will be published in the course of the present year. The *Records* will thus shortly be brought up to date, a matter which will cause general satisfaction. The place of the late Mr. Alston, who so ably prepared the account of Mammalia, is in the present volume taken by Mr. W. A. Forbes. Mr. G. A. Boulenger is to undertake the Reptilia and Pisces in future, instead of the late Mr. O'Shaughnessy. Instead of Dr. Lütken the Coelenterata fall to Mr. S. J. Hickson and Mr. A. G. Bourne, the latter of whom by some curious error is described as of a zoological laboratory which does not exist, namely, that of the University of London. The Arachnida omitted from the last volume are supplied in this. We are glad to notice that, in accordance with our suggestion of last year, the Amphibia are to some extent separated from the Reptiles, being grouped together under a heading Batrachia, both in the

table of contents and headings of the pages. This is a step in the right direction. The Batrachia are, however, unfortunately still retained under the Reptilia. Amongst Mammalia the most interesting facts recorded are, perhaps, the discovery of a new fossil anthropoid ape in the Siwalik Hills, by Lydekker, and of numerous mammalia of Jurassic age in America, by Prof. Marsh. Amongst fish a new ganoid is announced by Castelnau from Queensland, under the name *Ompax spatuloides*. There seems to be much doubt, however, on the matter, as the fish was eaten and all the characters were, as he admits, "gathered from a drawing taken after and not before the repast." Peripatus is, we notice, placed under the Myriapoda, a convenient position for it, no doubt, in a work of reference. With regard to insects, amongst many others Mr. Wood Mason's 'Notes on the Origin of Insects,' in which the abdominal pouches of Machilis are compared with the segmental organs of worms, and many questions of interest concerning the appendages of the Thysanura are discussed, is well worthy of attention. Prof. Jeffrey Bell records for the Vermes and Echinoderms; amongst the former group Hubrecht's work on Nemertines may be mentioned as very important. Mr. Ridley contributes the articles on Sponges and Rhizopoda. Remarkable amongst the latter is Dr. Bessel's *Protobathybius*, dredged in abundance from ninety fathoms in the Arctic regions and observed by him in active motion.

Reports on the Scientific Results of the Voyage of H.M.S. Challenger.—Vol. II. Zoology. (Published by Order of Her Majesty's Government.)

THIS volume contains two memoirs, one by Mr. H. N. Moseley, on certain of the corals procured during the voyage, the other an account of the birds, edited and in part written by Mr. P. L. Sclater. Mr. Moseley's memoir consists of three distinct parts. The first of these is on the Hydrocorallinae, as he terms those corals which are not, like nearly all the reef-building corals, allied to the sea anemones, but belong to the hydroids, the jelly-fish and their congeners. Naturalists had no suspicion that any corals had affinities with the jelly-fish until the late Prof. Agassiz discovered that such is the fact in the case of the only reef-building genus of the Hydrocorallinae, *Millepora*. Mr. Moseley during the voyage of the Challenger was able to confirm Agassiz's results and work out the anatomy of *Millepora* completely, and he further discovered that another family of corals, the Stylasteridae, mostly inhabiting deep water, are also hydroid. Unlike the other stony corals, amongst which each compound coral mass consists of essentially similar individuals, all performing like functions, the Hydrocorallinae exhibit a most remarkable division of labour amongst the animals composing their colonies. Certain of these are devoid of mouths and stomachs, and act only as tentacles, delivering the food which they catch to members of the colony of different form, with mouths and stomachs, but without power to obtain food themselves. These latter animals nourish the former with the products of their digestion by means of a complex network of canals, which gives the whole of the colony a common circulation. Another set of animals, again half aborted, perform for the colony the sole function of rearing the young. This condition of diversity of form of the components of colonies is most marked in the case of the Stylasteridae. Similar arrangements exist amongst other hydroids. The second part treats of the structure of the Helioporidae, a group of stony corals discovered by the author to be alcyonarian, and allied to the well-known organ coral and the precious coral. The unexpected proof that such is the real nature of Heliopora, which had been always considered to be of the same essential structure as ordinary reef corals, throws a great deal of light on the affinities of a large number of

fossil corals of ancient date, which are now shown to have been its near allies. The third part treats of the true or Madreporarian corals dredged in deep water during the voyage of the Challenger. Most of the true corals found in great depths are solitary, that is to say, are single separate individuals, corresponding to single sea anemones. Examples of forty-eight genera of true corals have as yet been dredged from fifty fathoms and greater depths. One coral has been dredged from a depth of 2,900 fathoms, or about three miles and a quarter, in the North Pacific Ocean. The same coral occurs also in thirty fathoms at Bermuda. It has, like most deep-sea forms, a world-wide range. A large number of new species and several new genera are described. The whole memoir is illustrated by thirty-two most excellent and beautiful plates.

The general report on the birds, edited by Mr. Selater, embodies an account of the birds obtained at the Philippine Islands, by the late Marquis of Tweeddale; one on those from Tongatabu, the Fiji Islands, and Tahiti, by Dr. O. Finsch; on those from the Aru Islands and Moluccas, by Count Salvadori; and other memoirs by Messrs. W. A. Forbes, O. Salvin, and Howard Saunders; whilst in it Mr. Selater himself describes the birds from the Admiralty Islands, the Sandwich Islands, and the Atlantic Islands and Kerguelen's Land, and, in conjunction with Mr. Salvin, those from Antarctic America, and the whole of the cormorants and their allies and the penguins collected during the voyage. The Challenger spent so much time at sea that comparatively little work was done in the way of bird collecting. The collection, consisting of about nine hundred skins and some eggs, was formed under the superintendence of Mr. John Murray, one of the naturalists of the expedition. It was not distributed to ornithologists for determination until after the arrival of the ship in England, hence a good many novelties which might have ranked as Challenger discoveries had been obtained by other collectors, sent home, and described before the Challenger specimens could be made use of. Thus Mr. Sharpe's memoirs on the birds collected by Prof. Steere in the Philippines, and on the birds of Kerguelen's Land founded on the collections of the Transit of Venus Expedition, diminished the importance of the Challenger collections at the same places to a considerable extent. Nevertheless, the present series of papers contains much valuable information, especially concerning the penguins and petrels, and the bird Fauna of places such as Tristan da Cunha and the Admiralty Islands. Mr. Selater's reputation as an ornithologist would be a sufficient guarantee for the excellence of the whole, even if the several sections not from his own pen were not, as they are, written by the highest authorities in the particular subdivisions of ornithology of which they treat. The memoirs are illustrated by thirty beautiful coloured plates of birds, either new discoveries of the expedition or ones which have been hitherto imperfectly represented. In the case of most of the birds, valuable notes taken from Mr. Murray's MS. journal are given concerning the colours of the eyes, sex, food, &c., of the specimens. Numerous long extracts from Mr. Moseley's 'Notes by a Naturalist,' descriptive of the habits of various birds, are also reprinted in the text. We congratulate Sir Wyville Thomson, as editor of the entire official work of which this volume forms part, on the successful issue of this important and handsome volume.

PROF. BRUHNS.

CARL CHRISTIAN BRUHNS, whose premature death we mentioned last week, and which occurred on the 25th of July, was born at Plön, in Holstein, where his father was a mechanic, on the 22nd of November, 1830. He was brought up to his father's calling, and in 1851

entered upon employment at a workshop in Berlin, devoting his leisure to the study of astronomy and the higher mathematics as well as to that of foreign languages, for which also he had evinced an early taste. Attracting the notice of Prof. Encke, he was made temporary assistant at the Observatory of Berlin in August, 1852, soon afterwards taking his position on the establishment there, and becoming first assistant in 1854. He graduated at the university in 1856, publishing a treatise 'De Planetis Minoribus.' Invited in 1859 to become Professor of Astronomy and Director of the Observatory at Leipzig, he entered upon those offices in the following year, and immediately commenced the erection and establishment of a new observatory, of which, after it was completed in 1861, he published a description. He was the discoverer of a large number of comets (the first being Comet IV., 1853); and his numerous papers in the *Astronomische Nachrichten* show with what zeal he applied himself to the calculation of their orbits and to other astronomical investigations. He took a very active part as secretary in the conduct of the geodetical operations for the great European Trigonometrical Survey, and established a network of twenty-four meteorological stations in Saxony, to be worked under his directions. He published an important optical work, 'Die astronomische Strahlenbrechung in ihrer historischen Entwicklung,' in 1861, an accurate and well-arranged set of seven-figure logarithmic-trigonometrical tables (well known to all astronomical computers) in 1870, and an excellent star-atlas ('Atlas der Astronomie') in 1872. Besides these works he was the author of a life of Prof. Encke, which appeared in 1869, and, in conjunction with others, of the 'Scientific Biography of the great traveller, Alexander von Humboldt,' which was published in three volumes at Leipzig in 1872. Dr. Bruhns had been suffering from a painful illness of several months' duration, but his friends were in hopes for the last two or three weeks that he was gradually recovering from this—hopes which, alas! proved delusive, for his strength succumbed to it, and he died before he had completed his fifty-first year. He was elected an Associate of the Royal Astronomical Society of London in 1878.

THE BONE CAVE OF COTTÉS.

Wath Rectory, Ripon.

A VERY valuable discovery, and one which will probably serve to enlighten archaeologists upon the subject of man's early residence in Europe, has been recently made in France. A copy of a letter written in November last by the explorer, M. Raoul de Rochebrune, of Luçon in La Vendée, has been placed in my hands, and I have the writer's kind permission to make its contents known to the British antiquarian public. He is about to publish an illustrated account of his discoveries, which I feel confident will be a valuable addition to archaeological literature.

At the end of September, 1880, M. de Rochebrune commenced the exploration of the cave of Cottés, at a short distance from St. Pierre de Maille, and about 140 yards from the river Gartampe, and continued the work without interruption for a month. Its further examination will be resumed shortly, but the results already obtained are of considerable value. They show that this cave was inhabited at two distinct periods, not by troglodytes of the palæolithic and neolithic times, but by two distinct families of cave-dwellers of the former time, who were separated from each other by a sufficiently long space for a deposit to be formed, which was caused by some terrible cataclysm. This deposit was composed of sand and clay, in which were found stalactites which had become detached from the roof, and rolled pebbles from the river; and it is stated that this remarkable fact was confirmed by the appearance of the sides of the cave, which present a rough surface below the level of the deposit and a water-worn surface

above it, implying a long duration of the invading flood.

The upper of the two strata which were separated by this deposit contained the bones and teeth of animals mingled with implements of human manufacture. These remains may be referred, M. de Rochebrune thinks, to the period known among archaeologists as that of the Madeleine, whereas those in the lower stratum belong to that of the Mouster, i.e. to the earliest period of cave relics.

From the upper stratum about 3 cwt. of worked flints have been extracted, and among them are 200 scrapers, 50 large and more than 100 small knives, 150 saws, 30 sharpened bones, and about 750 teeth, and a prodigious quantity of bones of animals appertaining to all classes of the prehistoric Fauna. Horns of the *Cervus tarandus*, *Megaceros Hibernicus*, and *Cervus alces*, and teeth of the *Elephas primigenius*, *Bison Europæus*, *Equus caballus*, *Ursus spelæus*, *Felis spelæa*, and *Hyena spelæa* were collected, and a magnificent tusk of a mammoth, which measures in its present condition, following the line of its curve, about 4 ft. 6 in. in length and 4 in. in diameter at its root, was got out safely. I understand M. de Rochebrune to say that no bones and teeth were found in the lower stratum, but that he obtained from it fifty "pointes de lance" of flint, some of them being very fine, varying from two to six inches in length.

Some of the bones, which are worked to a point for arrow-heads, are divided at the base for attachment to a wooden shaft, on which account M. de Mortillet is inclined to attribute them to the Aurignac cave period, but M. de Rochebrune contends that, as they were found in the upper stratum, they belong to that of the Madeleine. Several fragments of bone bear traces of drawings, but what they represent has not yet been determined.

It will be an important matter if, when the book is published, it is found that the author has made out a good case for his two widely separated divisions of the palæolithic age.

W. C. LUKIS.

ASTRONOMICAL NOTES.

Astronomische Nachrichten, No. 2384, contains an account of the first discovery of comet *b*, 1881, which was detected by that diligent astronomer Mr. John Tebbutt, of Windsor, New South Wales, on the evening of May 22nd, three days before it was seen by Dr. Gould at Cordoba, as mentioned in the *Athenæum* of July 23rd. Windsor is but a short distance from Sydney, and after Mr. Tebbutt's discovery Mr. Ellery obtained a series of good observations of the comet at Melbourne, commencing on May 23rd, the place being then R.A. 4^h 59^m, N.P.D. 125° 14'. He described the comet under date June 6th as being "moderately large, easily visible to the naked eye, and with a bright stellar nucleus equal to a star of the fifth magnitude." Dr. Oppenheim, of Berlin, has computed a fresh set of elements, founded on a combination of the South American and European observations, and a continuation of the ephemeris, by which it appears that the comet's place for to-night (August 6th) is R.A. 13^h 34^m, N.P.D. 10° 37'. It is now very faint (the distance from the earth amounting to 1.11 in terms of the earth's mean distance from the sun), and the strong moonlight of next week will be unfavourable for its observation, although it will probably be possible to follow it with a good telescope until the end of the month. The revised elements still assign about midnight on June 16th as the time of perihelion passage.

Dr. J. von Hepperger, of the Imperial Observatory, Vienna, has computed improved elements of the new comet (*c*, 1881) discovered by Mr. Schäberle last month. According to these, the perihelion passage will not take place until August 22nd, and up to about that time

the comet will continue to increase rapidly in brightness. The following are the approximate places for to-night and a few nights next week, calculated for midnight at Berlin:—

Date.	R.A.	N.P.D.
	h. m. s.	° ' "
Aug. 6	7 4 11	40 35
" 8	7 21 38	39 25
" 10	7 43 14	38 23
" 12	8 9 55	37 36
" 14	8 42 22	37 19

Mr. Stone's great 'Catalogue of Southern Stars' observed under his directions at the Royal Observatory, Cape of Good Hope, during the years 1871-9, when he occupied the post of Her Majesty's Astronomer there, has just been published. It contains 12,441 stars, chiefly the same as those which were observed by Lacaille in zones in the years 1751 and 1752. Mr. Stone's observations were made with the Cape transit circle between January 1st, 1871, and April 30th, 1879, and form a noble testimony to the value of his astronomical work at that place, which he left a fortnight after the latter date. The calculations for the catalogue were nearly complete before he left the Cape, but the work required revision and examination throughout, which have been executed since his return to England.

Science Gossip.

It is understood that Prof. Adams has refused the post of Astronomer-Royal.

The International Medical Congress was successfully opened on Wednesday. Sir James Paget delivered an eloquent and philosophical address, which gave evident pleasure to a large audience, and he excited especial enthusiasm by a well turned compliment to Prof. Pasteur, who was present on the platform. On the afternoon of the same day Prof. Virchow discoursed on vivisection.

PROF. LAWRENCE SMITH has drawn attention to a remarkable property in the meteoric iron of Santa Catarina in Brazil. This meteoric iron contains sixty-six per cent. of iron and thirty-four of nickel. Very small fragments were slightly affected by the magnet, but if flattened on a steel anvil with a steel hammer they became very sensitive to the magnet, and by heating them red hot they became yet more highly magnetic.

We accidentally omitted to record last week the death of Dr. Ferdinand Keller, the discoverer of the lacustrine habitation in Switzerland. He made this discovery on the Lake of Zurich in the winter of 1853-4. He was at one time tutor to the late Mr. H. Danby Seymour, having been recommended for the office by the celebrated Orelli.

HERR E. RAMANN, in *Berliner Berichte*, states that he has proved that the passivity of iron is due to the formation of a layer of magnetic oxide of iron on the surface of the metal, and that any agent producing this will bring on the inactive state.

M. FAYE on the 18th of July brought before the Académie des Sciences a paper 'On the Trajectory of Cyclones and on the Announcements transmitted by Telegraphic Cables.' He stated that Commander Bridet has shown that if Mauritius and Réunion were telegraphically connected, the latter might be informed nearly twenty-four hours in advance of the arrival and direction of storms.

PROF. IRA REMSEN, of the Johns Hopkins University, Baltimore, has shown that the chemical behaviour of a metal is influenced by magnetic action. Attention was drawn to this phenomenon in this country many years since, but the results then obtained were regarded by Dr. Faraday and others as fallacious, consequently the inquiry was abandoned.

THE *Journal* of the Franklin Institute for July contains several important papers. Mr. Charles M. du Puy has one of great interest on 'The Direct Manufacture of Iron from Ore.' Dr. Pliny Earle Chase contributes an abstract of his

lectures delivered before the Franklin Institute on 'Radio-Dynamics.' In this he contends that "all physical phenomena are due to an Omnipresent Power, acting in ways which may be represented by harmonic or cyclical undulations in an elastic medium." There is also an excellent notice of 'Stored-up Electricity.'

FINE ARTS

THE SEVENTEENTH ANNUAL EXHIBITION OF CABINET PICTURES by Artists of the British and Foreign schools is NOW OPEN at THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission on presentation of Address Card.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ENGRAVINGS, and a grand CARTOON, 'THE DEATH OF JACOB,' by HER ADOLPHE PUELLER, of Munich. Open from 10 A.M. till 6 P.M.—Admission, 1s.; Catalogue, 6d.

R. F. McNAIR, Secretary.

Last Day.

EXHIBITION OF ROSA BONHEUR'S celebrated PICTURES, 'ON THE ALERT' and 'A FORAGING PARTY,' which gained for the Artist the Cross of the Order of Leopold of Belgium at the Antwerp Academy, 1879, also the COMPLETE ENGRAVED WORKS OF ROSA BONHEUR, including the well-known 'HOUSE PAINT,'—L. H. Lafitte's Gallery, 1A, King Street, St. James's, S.W.—Admission, 1s. Ten to Five.

DECORATIVE ART EXHIBITION, at the New Galleries, 103, New Bond Street, comprising Pictures and Drawings by English and Foreign Artists; Designs Sculpture, Bronzes, Art Works in Gold, Silver, Iron, Pottery, Porcelain, Painted China, Glass; Art Furniture and House Decorations; Embroideries, Tapestries, 'Painted Tapestries,' 'Japanese,' and countless other kinds of Decorative Work.—Admission, 1s. T. J. GULLICK, Director.

YORKSHIRE FINE-ART AND INDUSTRIAL INSTITUTION, YORK.—NOW OPEN, the SUMMER EXHIBITION OF PAINTINGS, and the Prince of Wales's magnificent Collection of INDIAN PRESENTS.—Admission, 1s.; Excursionists, 6d.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Industrial Arts of India. By G. C. M. Birdwood. Illustrated. (Chapman & Hall.)

WE have already in brief terms recommended this extremely valuable book to the student of Indian industrial art, that is to say, of whatever art exists, or, apart from architecture, ever has existed, in the great peninsula. The volume in its present shape contains some important alterations regarding one or more of the most interesting points of the archaeology of the subject. For example, a considerable correction is made on p. 147, and the author no longer accords to Dr. Leitner the credit of having recognized for the first time the existence of Greek art, or rather the direct influence of Greek art, in remains found in the Indus region, thus confirming the statement of Philostratus that Apollonius of Tyana found Phraortes, the Bactrian king, not only speaking Greek, but versed in all the literature and philosophy of the Greeks. The truth is the doctor formulated conclusions which were well known in this country and novel to himself alone. Bactrian coins, exhibiting the closest resemblance to Greek types, had long before awakened the ingenuity of scholars. Mr. W. Simpson had observed signs of Greek influence at least ten years before Dr. Leitner published his theory, founded on Buddhistic remains near Peshawar and other works on which quasi-classical influences were apparent enough, but had been considered to be due to Byzantine art, whereas they were derived direct from ancient models. That such a descent existed is one of the most curious facts yet discovered in relation to Indian art. It has a remote parallel in the fact that Kutch silver work is of Dutch origin, thoroughly naturalized in the peninsula within the comparatively trivial space of two or three centuries.

Whether "British" art manufacture, now in course of naturalization, is likely to exercise a beneficial influence on the industrial art crafts of India is a point about which Dr.

Birdwood has a clear opinion. It would be difficult for any one to condemn more emphatically than we have more than once condemned the deplorable practices of ignorant and unsympathetic employers of the immemorably-trained craftsmen of India. Dr. Birdwood's utterances are so eloquent and so much to the point that we regret our inability to quote at length what he says; the student should refer to pp. 134-42, where the processes of development and deterioration of more than one form of art are carefully analyzed and described. How extremely ancient and widely different are some of the crafts in question may be understood from the facts that the "inlayers with little grains of gold," whose craft the Emperor Akbar encouraged in the sixteenth century, worked in a manner which had been carried to marvellous perfection by the Etruscans and the Greeks, and is still in vogue at Delhi and in Ceylon; and that the earrings of Cashmere shaped like fir-cones have immemorial types that were found in Nineveh and in Cyprus, and may have been works of the goldsmiths of Tyre. In India they still make use of the "hom" or tree of life, which flourished in Babylonian and Phœnician art remains. Punjab caranets reproduce the patterns of the goldsmiths of Tyre and Salamis, and the torques, or twisted gold neck-cord, is not only Celtic, but it exhibits a gold pattern found in Egyptian, Sidonian, and Paphian manufactures. In Poonah they still make necklaces, bracelets, and armlets of which an Assyrian lady could approve: they are of twisted gold and silver wires. Dr. Birdwood settles all doubts about the Murrhine vases, mentioned by Pliny, with the declaration that they are neither more nor less than agate vases of Baroach and Cambay. The reader will find at the end of this book a very valuable and elaborate account of the so-called "knop and flower pattern," the most widely diffused decoration of its kind, which embraces the hom, anthemion, lotus, honeysuckle, and other designs, which, varied according to the tastes of the nations who applied it to use, is to be seen on carved pavements from Nineveh and Kouyunjik, and in the pictures of Paradise, which supply patterns to Turkey carpets of our own time.

Dr. Birdwood has studied his subject most carefully and with nearly complete success, so that his text and its illustrations offer a guide to students more comprehensive and trustworthy than any that have hitherto appeared. He begins with a treatise on the Hindoo Pantheon, a subject which allows him to introduce many historical and critical illustrations of great value; this is a compilation from larger works. The second part of his book deals in a sequence of chapters with the handicrafts of India, and is a reprint with enlargements of the author's 'Handbook to the Indian Court at the Paris International Exhibition of 1878.'

Milet et le Golfe Latmique; Tralles, Magnésie du Méandre, Priene, Milet Didymes, Hieracée du Latmos. Par Olivier Rayet et Albert Thomas. (Paris, Baudry.)

THE excavations and explorations for which the Barons Rothschild supplied the funds,

and which supplied the materials—but not exactly all the materials—for this important work, were conducted by the authors, MM. Rayet and Thomas, during the years 1872 and 1873. The scenes of their labours were the broad valley of the Mæander in Asia Minor, containing the ruins of Tralles and Magnesia, and the sites of Priene, Heraclea, and Miletus, the ancient maritime cities on what was once the coast line of the Latmian Bay, but which now lie inland owing to the new soil deposited in the course of centuries by the floods of the Mæander. Recent visitors to the Louvre will have had an opportunity of appreciating some of the results of these labours in the varied collection of marbles which—presented by MM. de Rothschild—is sufficient to fill one saloon.

The present issue comprises nineteen folio plates out of the seventy-five or eighty which are to complete the atlas of the work, and an instalment of text in quarto (four chapters, vi. to ix. inclusive) of a first volume, geographical, historical, and descriptive; and the first chapter of a second volume, which is to deal with architecture, inscriptions, and numismatics. The four chapters treat exclusively and in detail of the topography and history of Magnesia-by-Mæander, as it was usually designated, though in fact it was at some distance from the main stream, on the affluent Lethæus. The subject is carefully and satisfactorily worked out, with full citations of ancient texts as well as references, and cuts of the most important of a series of coins.

It is most satisfactory to find that the publication will at last give to the world the architectural details of the Magnesian temple of Artemis Leucophryne, which, if we may trust Vitruvius, was the earliest example of the pseudo-dipteral arrangement of columns, and was designed by one Hermogenes. As long ago as 1842 M. Texier found the local masons established in the midst of the ruins, which since that time, by aid of a road laid out for the especial purpose, have furnished stones for bridges, quays, and stations in connexion with the Ottoman Railway. Fortunately two collections of notes and drawings of earlier date are now to be made available. The first of these was due to the French architect Huyot, who visited Magnesia in 1820 in company with Mr. Donaldson and M. de Dreux, and was acquired in 1841 for the Manuscript Department of the then Royal Library. More important still is the second, which was made by M. Clerget, the architect of the expedition fitted out by the French Government in 1842. The disappointment which was not unnaturally produced by the inferiority of the sculptured frieze sent home by the explorers seems to have caused the interest of the architecture to be overlooked. The marbles lay neglected in the store rooms of the Louvre for five years, and the papers were lost sight of; at least, the reply sent to inquiries from England a few years since was that they had not been traceable since the confusion of 1848. The French Government, however, acquired them last year for the library of the École des Beaux-Arts, and hence the immediate promise of their publication. The single Magnesian illustration now published of a fragment of frieze, exhibits the same faulty

execution and wild disproportions, combined with what might seem suggestions, but are, in fact, the blurred reminiscences, of effective groups and happy composition, which are presented in other late sculptured friezes from Asia Minor, from Lycia, and even from the Mausoleum of Halicarnassus.

The illustrations which are published in anticipation of the text on the antiquities of Miletus include photo-lithographs of two of those astonishing lumpy hierophants from the Sacred Way which are now in the British Museum, and of another from the necropolis—works surely to which nothing in archaic or modern art is comparable unless it be the mass by which Charles James Fox is slandered in most misemployed bronze in Bloomsbury Square. Two pilaster capitals of graceful design from the great temple fall into series with those which are engraved in the first part of the Ionian antiquities of the Society of Dilettanti; one of them, indeed, plate xlvii., though differing in an ornamental border, must surely be identical with that which the Society engraved as the headpiece of an Introduction.

That Society, indeed, may look upon the present interesting and promising publication with much of the satisfaction of those who are witnesses of their own good example being very zealously followed, even if the followers sometimes come on so closely as to threaten to "gall their kibe." The Society set the example more than a century since of sending artists, architects, and men of learning to recover the works of Hellenic genius from the actual sites of their glory and their ruin, independently of Government aid; and also of publishing them worthily at private expense. The success of the Dilettanti as measured by the scope of their design is recorded in every architectural library in Europe. The design—owing to the magnificence, but no doubt appropriate magnificence, of its scope—is adverse to rapid progress; the elephant folio comes into being under much the same conditions of singularity as the elephant. And thus it is that MM. Rayet and Thomas have obtained what is probably but a short start by their publication, with more or less completeness and accuracy, of the remains of the temple of Athene Polias at Priene; they justly style this temple "the most beautiful model of Ionic architecture in Ionia itself." In further stating in their advertisement that their "attention was especially directed to this admirable temple, which was cleared eight years since by Mr. Pullan, and respecting which that able explorer has published nothing," it may seem at first that an apology is intended for availing themselves of his labours, and an intimation that they only appropriate a harvest in order that it may not be lost to the world. This, however, can scarcely be the meaning of the sentence, as precisely the same term of eight years has elapsed between their own labours in Asia Minor and the hastened publication of excerpts from their text and illustrations, still incomplete and only issued disconnectedly. Most progress has been made with Priene, to which seven out of the nineteen plates are devoted, and of which the architecture is treated in the anticipatory first chapter of the second volume. These plates comprise a view of the site of the

structure, a front elevation, two transverse sections, and two collections of fragments and details; the plan, however, and sections of the plan are still to come, and many more details also if full justice is to be done to the grace of the architecture and the lessons which are to be learned from it. Architects will doubtless understand that the details of construction filled in so prettily are mere unauthorized concessions to prettiness; they will be less indulgent to liberties taken with the practicable; the marble beams of the cella, over thirty feet in span, are suspended in a manner (plate xi.) that defies the law of gravitation. It is not impossible that even yet the publication by the Society of Dilettanti of the results obtained by their representative, Mr. Pullan, which it is well understood are already engraved, may be completed first. It must be frankly said that they will have been undertaken in vain unless they add more to the knowledge we have already of this beautiful structure than appears gleaned and garnered in the publication before us, so far as it has proceeded.

The first part of the Ionian antiquities of the Society is dated 1821, the eighty-ninth year of its institution: a plan of the temple is there given with details of the order and elevation of the front, engraved with a degree of care and refinement which has scarcely been bestowed in our own day upon Greek architecture. It does not appear at first what more remained to be done; but some measurements of importance were not recovered, and the view of the ruins shows that the site was so encumbered that the plan given by the earlier inquirers was necessarily conjectural. There was thus an adequate motive for the toilsome and costly excavation, of which the full reward may now be confidently expected through a double publication. What the student of Greek architecture at present is left to desiderate in the elaborate restorations of the French architects is the insertion of precise dimensions as taken direct from the architectural remains. This is not only necessary for certified delimitation of the conjectural, but for the purposes of such study as it is most important to bestow on the subject, dimensions obtainable only by transfer from an appended scale of mètres and decimal parts are quite inapplicable. In what direction this study is to be guided is well indicated by a truly Baconian "report of deficiency," by the late Viollet-le-Duc:—"Nous ignorons le mécanisme de l'architecture grecque; nous ne pouvons que constater ses résultats sans avoir découvert, jusqu'à présent, ses formules. Nous reconnaissons bien qu'il existe un *module*, des *tonalités* différentes, des *règles mathématiques*, mais nous n'en possédons pas la clef, et Vitruve ne peut guère nous aider en ceci, car lui-même ne semble pas avoir été initié aux formules de l'architecture grecque des beaux temps, et ce qu'il dit au sujet des ordres n'est pas d'accord avec les exemples laissés par ses maîtres. Laissons donc ce problème à résoudre," &c. ('*Diet. Architect.*, art. "Échelle").

In the remains of fine Greek architecture we may be said to possess the illustrations of a lost literature, the books in which, according to Pliny and Vitruvius, the first Greek architects gave descriptions of the

works which they executed; and the problem which Viollet-le-Duc speaks of—it should not be insoluble—is, in fact, to recover the main lines of their lost text from the existing illustrations. Attempts have not been wanting; many of them remind us of the wild attempts to divine a principle of order in the planetary movements anterior and even subsequent to the success of Kepler. In both cases accurate observation and record of the phenomena are the first requirements. The preliminary condition is fulfilled for Doric architecture; this style in its perfection is finally on record in the work on the Parthenon of Mr. Penrose and that on the temple at Bassæ of Prof. Cockerell; further aids for the study of it in its cruder or even corrupt developments than are already at hand may be waited for or even dispensed with. But as regards Ionic architecture, it is much to be regretted that no Penrose has devoted himself to a truly mathematical survey of the chief Athenian model, the Erechtheum. Small as this building is, it is equivalent, from its curious variety, to three or even four examples of the treatment of the style, and an accomplished architect might yet recover from its fragments, ruin as it is, minutely accurate dimensions of almost all its architectural members and details. In the mean time it is fortunate that all has been done to secure the best record possible of a building so justly celebrated as the Ionic temple of Athene Polias at Priene. The beauty of its workmanship may be estimated by the marbles from it at the British Museum, recently presented by the Society of Dilettanti. Among them is the block which bears in beautifully cut letters perfectly preserved the dedicatory inscription of Alexander the Great.

The chapter on this temple, its history and architecture, bears the signature of M. Thomas. On the whole there is much promise that when the entire work is complete it will be as welcome to students as it is creditable to the donors whose munificence should rescue a great financial name from the purgatory to which it was consigned by Winthrop Praed when he sang in lilting verse how Cupid

—cares as little for the stocks
As Baron Rothschild for the Muses.

A Treatise on Etching. Text and Plates by Maxime Lalanne. Translated by S. R. Koehler. (Sampson Low & Co.)—Mr. Koehler rightly remarks that the 'Traité de la Gravure à l'Eau-forte' of M. Maxime Lalanne has no equal among purely technical treatises. There are several English treatises on etching of more or less value,—for instance, Mr. Hamerton's 'Etcher's Handbook,' an excellent essay. There are good ones in French, such as the 'Nouveau Traité' of M. A. P. Martial, which we reviewed in 1874; but M. Lalanne's is much more ambitious, and, on the whole, it is the most complete, if not also the largest, work of its class. The translator, a citizen of the United States, has gone a little out of his way to supply an introductory chapter; it is, nevertheless, by no means without value for those who require a more detailed explanation than M. Lalanne has vouchsafed to supply. The explanations are of the simplest kind, and deal with the very rudiments of the practice of etching. To a draughtsman accustomed to the use of artistic materials this introduction is simply superfluous, and the notes of the French

artist are sufficient. It is impossible for us to follow M. Lalanne's clear and concise course of instructions. Suffice it that, so far as a book can teach an art, when joined to faithful practice of legitimate modes of working, this treatise puts the tyro as well as the student in the right way, and does not leave him till the end. Countless technical processes are described, down to *retroussage*, a mode of treating the surface of a plate which is undeniably untrustworthy. *Retroussage* excited the wrath of a popular writer the other day, and he fell foul of those who practise it. In principle we agree with him, because the practice makes the artist dependent on the craftsman, and will be fatal to sound draughtsmanship. At the same time, if *retroussage* is wicked, it sometimes exhibits the charms of wickedness. Although we cannot follow M. Lalanne into a consideration of technical details, it is right to quote a few passages from these pages respecting famous men. Thus, he tells us, respecting the use of the mirror, "When drawing on the copper from nature, if the design is to be reversed, you must place yourself with your back to the object to be drawn, and so that you can easily see it in a small mirror set up before your plate. In this way Méryon proceeded: standing, and holding in the same hand his plate and a little mirror, which he always carried in his pocket, he guided his point with the most absolute surety, without any further support." The practice is, of course, usual with draughtsmen, but we wonder if Méryon drew thus the faultless perspective and exquisite foreshortening of the flying buttresses of Notre Dame. The author adopts a conversational manner, which diverges into gossiping now and then, but he never lets go the main point, and he does not fail to adapt his text to the numerous illustrations, so that the latter subserve their purpose perfectly. A very good bibliography concludes this volume.

We have received from Messrs. Blackie & Son *Sketches in Water Colours by Various Artists*, and *Easy Studies in Water-Colour Painting*, by R. P. Leitch and J. Callow. Three parts of each work are said to complete the publication. Each is illustrated with chromo-lithographic "sketches" or "studies" in the good old "drawing-master" style, conceived in the mode of Mr. J. D. Harding and his fellows, and accompanied by letter-press which is edifying on account of the affability of the writer, who conscientiously endeavours to improve the minds and guide the fingers of his readers and pupils. Notwithstanding all the pains the authors have taken, it may be doubted if anybody can be taught to draw, much less to paint, by books of this kind. For a scrap-book of an inferior order no doubt the chromo-lithographs may prove useful to collectors. The 'Sketches' are described as an "extended series of Vere Foster's drawing-books," and the letter-press refers to them for rudimentary information.

The first number of *Pompeii*, "revue illustrée d'archéologie populaire et industrielle et d'art," has been sent to us by Messrs. Davies & Co., Finch Lane, E.C., the English agents for the Neapolitan publishers. This new venture proposes to set forth attractively and in a popular literary and artistic form examples of antique and other workmanship suitable for the studies of craftsmen in gold, silver, marble, bronze, and the like materials. This number contains a spirited print of one of the fine bronzes which were found last year at Pompeii and are now at the Naples Museum. This capital specimen has a severe style, admirable movement, and great spirit of design, and appears to have been intended for a fountain. Another fountain of bronze is a group of a child-genius bearing on his shoulder a dolphin. A third cut reproduces the statue of Pallas which was found at Athens in December last, and caused rumours denied almost before they were circulated. A paper on ancient jewellery contains illustrations from the

Kertsch Museum, including the gold bracelet of King Koul-Oba, which is of great beauty and of Greek or Greco-Phoenician type, comprising sphinxes facing each other at the extremities of the ornament. Another paper treats of domestic utensils, handles of vases of Greek and fine Roman types. The explanatory letter-press is terse and popular.

THE ROYAL ARCHEOLOGICAL INSTITUTE.
(Second and Concluding Notice.)

THE proceedings on Thursday (July 28th) began with the annual meeting, at which members only were present, and, it is understood, a resolution was arrived at that the meeting for the year 1882 should be held at Carlisle. At twelve a large party set off for Cople Church. It is mainly a late Perpendicular building, consisting of tower, nave, chancel, and two aisles which are continued along the chancel, and have evidently been intended for chantries. The original plain oak roof remains. There is also a good choir screen, and a noteworthy brass to the memory of John Launcelin and Margaret his wife, dated 1435. The lady has a little dog lying on the bottom of her dress. There are also some monumental brasses of the family of Luke. One, of the time of Henry VIII., seems from a vacant matrix to have had in it originally a representation of the Holy Trinity, which has been removed as a superstitious image. The attention of the visitors was directed to a square insertion, now blocked up, in the eastern face of the tower, which some have surmised to have been used as an outlook place in the civil war of the seventeenth century. In our opinion the work is of earlier character, but without an inspection of the interior of the bell-chamber it would be rash to speak confidently.

Willington Church consists of a tower, nave, north aisle, choir, and choir aisle on the north, all probably of the time of Henry VIII. The old altar-slab, with its five consecration crosses still visible, is preserved under the communion table. The choir has a new tile pavement of unsatisfactory character; we were told that it was a reproduction of the old one which had been removed, in testimony of which certain of the ancient pavers are preserved. We could see a certain specious resemblance between them, but anything more really dissimilar than the old and the new it would be hard to conceive. There are here several fine monuments of the Gostwicks, and two sixteenth century mortuary helmets, with their crests in good condition, are suspended on the wall. On one of the Gostwick tombs we observed a method of commemorating a dead infant which is new to us. As was the usual practice, the sons and daughters are represented by a row of little figures, but the infant is symbolized by a cradle with a red mantle thrown over it, and the anchor of hope hanging above. The cradle is carved so as to resemble wicker-work. When this church was restored the greater portion of an early coped slab was found in the porch. This has been turned out into the churchyard, and, we fear, will soon perish. Near the church, in a grass field on the north, stands one of the finest pigeon cotes to be seen in England. It is of late Perpendicular character, and as perfect as when first erected. Near to it stands a very fine stable, evidently built at the same time. We were told that until recently there stood in the immediate neighbourhood of these three other large buildings, and that they together formed an almost unique example of a sixteenth century "farmstead." It is much to be regretted that any of them have disappeared, for old farm buildings are so rare that we can but dimly reconstruct in imagination what the farmsteads were like in the days when scientific agriculture was unknown. We heard a rumour, which cannot surely be true, that there was some fear that the stable and pigeon-house might soon share the fate of the other buildings.

The old Gostwick family pew is preserved as a summer-house in an adjacent garden.

Cæsar's Camp and Gally Hill, both of them earthworks near Sandy, were next visited. They are on a large scale, but their date is very uncertain. It was suggested, with much seeming probability, that they were British strongholds which had been improved by the Romans. The readers of the early volumes of the *Archæologia* and recent local publications are aware that Roman remains have been found here from time to time in large quantities.

Howbury Camp is a circular enclosure, which may be a British camp, but the suggestion that it is a large pen for the safe custody of cattle in time of invasion or flood is worthy of consideration. It seems well cared for, and is worthy of preservation for whatever purpose it may have originally been thrown up. There are several such like earth circles in the north of England.

Risinghoe Castle is a large mound of earth, whether originally a barrow or a stockaded fortress it is difficult to say: the word "castle," if old, as we believe it is, points to the latter alternative. There are not, so far as we could make out, any traces of a ditch, but the highway runs along one side, and a farmhouse with its adjuncts stands very near, so that the fosse, if it ever existed, has been obliterated.

In the evening among the papers read was one by the Rev. J. Copner, 'On the Connexion of John Bunyan with the Parish of Elstow.'

Friday, July 29th.—It is not necessary to make any remarks as to the grand abbey church of St. Albans, which is one of the best known buildings in England. Mr. J. T. Micklethwaite conducted the visitors over the greater part of it. A portion of the nave is boarded off for the accommodation of the workmen who are engaged in building the new west front. This was not accessible. After the church had been examined as thoroughly as circumstances permitted, Mr. E. Peacock made some remarks on what he considered to be the questionable policy of entrusting the repair of our historical monuments to those who were not professional architects.

St. Michael's Church, St. Albans, is in part Saxon. It consists of tower, nave, two aisles, and a chancel. The pillars are oblong blocks of masonry. The clearstory is Early English, with some Perpendicular windows inserted. There is a good Jacobean pulpit, which would form a useful model when one is wanted for a small country church. The east end of the south aisle seems to have been widened for the purpose of making it into a chantry. In its eastern wall are two Early English lights with semicircular heads. Probably these are the remains of Norman windows which have been used up in the new work. In this chantry are some curious remains of mural painting, consisting mainly of armorial shields; they are being rapidly destroyed by the heat radiated from a stove pipe which runs up in their immediate neighbourhood. The ancient altar-slab is preserved under the communion table, which is a noteworthy example from the fact that it consists of a frame with a loose top. In the north wall of the choir is the tomb of Sir Francis Bacon, Baron Verulam and Viscount St. Albans, with the inscription *sic sedebat*. It has been so often engraved as to be well known to every one. In the south aisle is a fifteenth century brass to a citizen and his wife, John Pecok and Maud, with their respective arms beneath them.

The church at Luton is most interesting. It has a tower, nave, north and south aisles, and two transepts. All the church, with a few very trifling exceptions, is of Perpendicular character. The east window of the chancel forms an apparent exception, but on our remarking on its new appearance we were told that it was a recent insertion in the place of one which was in character with the rest of the church. At the western end of the nave, in front of the tower arch, stands the font, under a very fine stone canopy. This font is said to have been the gift

of Queen Anne Boleyn, but the style shows it to be older than her time. The story is rendered still more doubtful by the fact that the same old report adds that she was buried here. We believe that absolute proof exists that her body found a resting-place in the chapel of the Tower of London. The sedilia are of four seats, with coats of arms carved on them. There are some good fragments of stained glass in the windows of the north transept, which have been carefully preserved, as it seems, *in situ*. They would well repay careful examination. Two good tombs of the Weulock family still appear to occupy their original places. There were many monumental brasses in the church, but during "the night of barbarism," by which phrase our informant meant some thirty years ago, they were melted down to form candelabra for the church. Some few were spared, which are now preserved in the vestry. In the south aisle is a fifteenth century effigy of an ecclesiastic, of poor execution; it is, however, interesting as showing a cut chasuble, something like, but by no means identical with, the form of that vestment now commonly used on the Continent. In the north transept is a screen of very late character but remarkably good work; it has been, however, much restored. At the top is a frieze with grotesque animals on it, but we are by no means clear whether this is a part of the old work or of the new.

In the evening Mr. Dudley G. Cary Elwes, F.S.A., the author of a useful guide-book to Bedford and its neighbourhood, read a paper by Mr. T. North on the bells of Bedfordshire which contained much curious information.

On Saturday (July 30th) the first place visited was Clapham. The tower is Saxon in its earlier stages, but the bell chamber is Norman, probably of an early period. It is surmised—we know not on what authority—to have been built for a watch tower. The church has a nave, two aisles, and a chancel of Early English work very much restored, or perhaps it would be more accurate to say rebuilt.

From Clapham the party drove in a deluge of rain to Colworth, the seat of Mr. Charles Magniac, M.P., who kindly permitted his large and valuable collection of pictures, arms, and other objects of interest to be inspected. After luncheon Felmersham (pronounced Fensham) was visited. The church here is Early English, with the tower in the centre. There are many Perpendicular insertions. The Early English work of the west front is very fine. There is a Perpendicular screen, which once has probably been very good, but it has been so much altered that it is not easy to tell the old work from the new. The chancel has been rendered exceedingly dark by stained windows erected several years ago. They are of a type so bad that more than one archaeologist was heard to express the wish that this church could be visited by a troop of those Puritans who, according to the popular historic mythology, spent their lives in breaking painted glass and tearing up brasses. There is a cross in the floor of the porch very much worn, which seems to have been a consecration cross that has been removed from the wall of the church.

At Stevington there are some remains of Saxon or very early Norman work in the tower. The nave arcades are Early English, or perhaps the first form of Decorated. The lateral chapels of the choir are in ruins and overgrown with ivy. There is an iron-bound chest so large that it can never have been required for the custody of the parish archives, and may, therefore, have been a vestment chest, only that it seems too narrow for that purpose. Fragments of a late rood screen are preserved in the north aisle and at the bottom of the tower arch. A brass to Thomas Salle, dated 1422, bears the curious coat of two salamanders in saltire. It is probably a pun on his name. An altar frontal or pulpit cloth—we are inclined to believe it to be the former from its great size—hangs on the wall

of the north aisle. It is inscribed, "Ex dono Theodosiæ charissimæ uxoris Henrici Chester de East Haddon in comitatu Northamptoniæ," and dated 1706.

At some period or other the ends of the benches have in many instances been cut off. They were probably adorned with grotesques. One of these is preserved loose on the sill of one of the windows; it represents two men drinking from a bowl, and is a very quaint piece of carving. Another similar sculpture, which remains *in situ*, shows the effect of too much ale drinking: the figure is stretched at full length in a most helpless condition. We believe that these figures, and perhaps others now lost, were intended to represent scenes in the church ales which were held in almost every parish in former days. In this parish in the reign of Edward VI. there were seven acres of land "given to a certain drinking there by the year"; and Drinking Bush Hill is the name of a place in the parish at a point where, when the boundaries were beaten, a hole used to be dug in the earth and the people were accustomed to jump into it and drink to satiety. There are three good floriated slabs in the churchyard, and a well, reputed holy, the waters of which spring from an arched recess under the northern chapel of the choir.

Much of Oakley Church is Perpendicular, but the arcades are plain late Norman work. There is a good fifteenth century font. The original oak stalls are happily preserved. At the end of the north aisle is a large square family pew, with a fireplace therein. It is probably a construction of the eighteenth century. There are some remains of the screen of the northern chapel, which occupied the site of this pew, and on them is a painting of our Lord sitting on the rainbow, displaying the five wounds. The work is rude, but it is a most interesting relic, which should be carefully preserved.

Elstow was the first place visited on Monday morning. It is an interesting village on many accounts, but its world-wide fame rests on the fact that it was for many years the home of John Bunyan. It has always been the popular opinion that he was born here, and recent investigations seem to have proved that in this case tradition gives us true history. A nunnery was founded here in the eleventh century by Judith, wife of Walthof, Earl of Huntingdon. It was dedicated to the Blessed Virgin and St. Helen. In 1539 Elizabeth Bagville, the last abbess, surrendered her house to King Henry VIII., and in the following year Elinor Snow, the prioress, made a similar surrender. The church now consists of nave and aisles only. It would appear to have been at once monastic and parochial, but from the mutilated state in which the remains have reached us it is not safe to speak positively. Mr. Elwes informs us in his 'Guide' that the original church had a nave, transepts, and chancel, with a tower in the centre. The present tower, which stands detached from the church, near the north-west corner, is of Perpendicular character, but must have been built before the Reformation. The eastern portion of the present church is Norman, having square piers with impost mouldings. The two western bays are Early English, having octagonal columns. The north door is Norman, of good and bold character; over it is a figure of our Lord in the act of benediction, with St. Peter on his right and another saint, whom we could not identify, on the left. Until a few years ago there was, we were informed, a sanctus bell-cote on the exterior of the church. This has been removed. Similar bell-cotes yet exist, we believe, at Newark in Nottinghamshire, Kingsland in Herefordshire, and Lilbourn in Northamptonshire, but they are now a very uncommon feature. There is a curious niche for a lamp in the pier to the south of the present altar.

The moot hall which stands on the village green is hallowed by memories of the author of 'The Pilgrim's Progress'; it is a half-timbered

building of plain character. It cannot have been new in John Bunyan's time. There are so few traces of ornament that it would not be easy to fix its date. It is not, however, later than the end of the reign of Henry VIII., and we should be inclined to place it a few years earlier.

Houghton Conquest Church consists of a tower, nave, north and south aisles, and south porch; it is mainly Perpendicular, of the ordinary character. On the outside of the south wall is a tomb, which seems to be in its original situation, inscribed, "Thomas Awdley, January 22. 1531." The old oak stalls yet remain, and there are several portions of the paintings which formerly decorated the church walls yet to be seen. They are most reverently cared for, and have not been retouched. One painting, a St. Christopher, over the north door, is well preserved, and is a most imposing figure. The painting over the chancel arch has been much damaged; it shows our Lord sitting on the rainbow with angels bearing the instruments of the Passion. There are some good brasses of the Conquest family. The ruins of a large mansion on the hill are so dangerously shattered that it is not safe to visit their interior. They are of seventeenth century work, but can never have been a very favourable specimen of the English-Italian style. The hera dry sculptured on the fronts is curious, and would well repay study.

Amphill possesses a plain church with tower, two aisles, and chancel of Perpendicular character. There is preserved here a loose brass in memory of "Willelmus Hiccheok Wolman, quondam mercator et locum tenens stapule ville Calisie." It is dated 1550, and is an interesting memorial of the connexion of this little town with our greatly treasured French possession. Some remains of a churchyard cross are preserved in the vestry; it must have been richly sculptured. A half-timbered cottage joins on to the churchyard on the south. It was suggested that this may have been the "church house" so often mentioned in old parochial account books, where the church ales and other festivals were held, where the parish armour was kept, and where sittings were wont to be let at fair times to travelling merchants. In the yard of the White Hart Inn is a little good plaster work. It represents a fleur-de-lis with a crown over it, and is dated 1677. The letters "W. H." also occur.

Filton Church is mainly, if not entirely, Perpendicular. The porch is ornamented with the arms of Grey, Hastings, and other coats. The original oak stalls remain, and are well preserved and evidently valued. On the north of the choir is the burial-place of the Grey family. It contains monuments of the sixteenth, seventeenth, and eighteenth centuries. Probably a more superb series does not exist in England.

Cainhoe Castle is a large mound of earth with trenches around. No certain conclusion was arrived at as to the race which constructed it. The most probable opinion seems to be that it is a Saxon castle which once had a stockade on the top. No remains of masonry are visible.

By the kindness of the neighbouring gentry and others an interesting temporary museum was brought together. Among other specimens of ancient pottery is a small Saxon urn, into the bottom of which a circular piece of Roman glass has been inserted before it was baked. There is, we understand, undoubted evidence in proof of the genuineness of this relic. It is, so far as we have been able to ascertain, a unique example, and ought to be most carefully preserved.

Bunyan's chair and a deed of gift conveying property to his wife are local relics of much interest in connexion with Bedford. Foxe's 'Acts and Monuments' also accompanies them, containing his characteristic autograph in each volume. This is believed to have been one of the books Bunyan had with him during the time of his imprisonment in Bedford Gaol. His Grace the Duke of Manchester has lent to the society a large leather jack which once belonged to

Oliver Cromwell. It has his name and titles on the silver rim, and the arms of the Commonwealth with the Cromwell arms on an escutcheon of pretence on a plate in front.

Finest Art Gossip.

THERE can be no doubt that Sebastian del Piombo's picture 'The Raising of Lazarus,' which, as we stated last week, has been replaced in the National Gallery, has benefited greatly by the cleaning, which had long been called for but not undertaken. The recent operations were stopped before the actual surface of the painting, which consists of rich glazing, was reached. The effect of what was done has been to admit light to the surface, to the manifest enhancement of the sumptuous brilliancy which is characteristic of this famous example of the happiest union of Roman design, drawing, and composition with Venetian colour and chiaroscuro. "Sebastian of Venice," as Del Piombo wrote his name on this masterpiece, here appears as the follower of Titian and the pupil of Michael Angelo, when the latter followed the Roman rather than the Florentine mode. The qualities proper to a picture of this composite nature have been, so to say, revived by the recent cleaning. The development of the lighting and the coloration has evolved, or greatly increased, the charm of the chiaroscuro of the painting. Mr. Burton may be also congratulated on the purification of the local tints and the clearing of the long obscured tones of the picture. Especially noteworthy in this respect are the figures in the middle distance, including the astonished spectators who press forward to witness the miracle which is the subject of the design; and, above all, the landscape background, which has gained in attractiveness and even in expressiveness. We should not be surprised to hear that many who admire what has been done to this picture wish that the process of cleaning had been carried further. Nevertheless, the obviously cracked and shrunken, if not shrivelled, condition of the varnish and glazings which in combination form the surface justifies Mr. Burton's caution. Only let the visitor notice the condition of such parts as the orange robe of the kneeling figure on our left in the foreground of the composition. It occurs to us that it would be advantageous to lower the picture until the frame rested on the ground, lowering likewise the guard rail in front, and bringing the latter forward. The effect of this would suit the perspective of a picture of which the horizontal line is already much above the spectator's head, and it would probably bring the upper part of the canvas out of the line of the reflections of the light from the window of the gallery above. This reflected light is at present detrimental to the picture as it is seen from near the middle of the gallery. The 'Trinita,' by Pesellino, has been repaired and put into a case. A small picture by Andrea Mantegna will soon be added to the gallery. According to a slip on the back of the canvas it represents the 'Resurrection of Christ.'

THE Report of the National Portrait Gallery has been published, and states the acquisition of the following works, some of which have been already alluded to in these columns:—Portraits of Lord Clyde, W. M. Thackeray, Dr. S. Johnson, Lord Bexley (Vansittart), Mrs. Siddons: these were donations. The purchases were portraits of John Gay, William Augustus, Duke of Cumberland, Queen Catherine of Braganza, Admiral Hood, De Conyers Middleton, S. Lover, Sir R. Rainsford, C.J., and fourteen engraved portraits. Numerous autographs have been given to the Gallery. Nearly 40,000 persons have visited the Gallery during the first six months of the current year. The arrangements for the accommodation of artists copying portraits are complete; copies in oil are not permitted. A spacious vestibule has been constructed which is specially suitable for the display of

sculpture. The Trustees apprehended danger of fire from the proximity of a flue to a wooden platform and staircase; these fears were justified by a heap of combustible materials which had accumulated about the flue, and caught fire last February. The Trustees urge the taking of additional precautions, especially by the construction of a detached furnace and boilers for warming the galleries.

A CORRESPONDENT writes from Mount House, Milverton, Somerset:—"Your readers may like to know that a sketch in oil of 'A Midnight Modern Conversation' exists, painted by Hogarth. I have it in my possession. The work is on fir or deal wainscot panel, 20in. by about 13in., and, like 'The Sleeping Congregation' mentioned in your Saturday's number, it differs in some particulars and detail from the prints. In the painting there are not the empty bottles near the table on the left hand. The bracket on the left of the clock with burning candle is not in the painting, but two candles are burning on the right of the clock. It is 3 o'clock in the painting, 4 o'clock in the print. A wig hangs at the back of the figure holding out a glass in the painting, not in the print. In the painting the figure gazing on the right hand is without a wig, in the print with wig on his head. The figure on the extreme right, sitting, has not his pipe in his mouth; in the painting his head is also in a different position; he has not a sword in the painting. The chair on the ground has a round back in the painting, in the print it is square; on the mantel-piece, in the painting, there are not any empty bottles; over the mantel-piece is visible a portion of a map of the world on Mercator's projection, not so in the print; and last, the utensil in the right corner has two handles in the painting, one only in the print. There are one or two other small matters of detail, differing slightly, but in the design or composition in general the print and painting are in complete accord, the print, of course, being more elaborately worked out." Assuming this picture to be by Hogarth, it affords another instance of his habit of multiplying sketches, studies, or "versions" in oil of his designs. When describing the Duke of Leeds's 'The Beggars' Opera' in 'The Private Collections of England,' No. XXXVII., Hornby Castle (*Athenæum*, No. 2655), we mentioned several examples. J. B. Nichols mentioned the following of 'Modern Midnight Conversation': 1, given by the painter to J. Rich; 2, at Petworth; 3, a copy found at an inn in Gloucestershire, since belonging to Mr. J. Calverley, of Leeds; 4, a sketch sold at J. Ireland's sale, and afterwards in the possession of Lord Northwick.

The Great Historic Galleries for August (Saunders Low & Co.) contains reproductions of twelve historic portraits, known as the Stuart miniatures, now in the possession of the Rev. E. J. Edwards, of Trentham. Ten of these formerly belonged to James II., who carried them to France and left them in the care of Louis XIV. They remained neglected in the jewel office at Paris till they were brought back to England at the beginning of this century. They were given to Mr. Edwards, father of the present owner, in recognition of his state services. They are by Nicholas Hilliard, Peter Oliver, and Isaac Oliver, and, amongst others, represent James I., his sons, the Princes Henry and Charles, Queen Henrietta Maria, Queen Elizabeth, and Mary, Queen of Scots. The remaining two are Charles II. and James II., by Petitot. All are undoubtedly genuine.

It is greatly to be regretted that the Bunchers of Lincoln's Inn have determined to enlarge their chapel. Necessity cannot be pleaded as an excuse for this measure. The chapel is never full, and the present accommodation is more than sufficient for the congregation. It had been hoped that Sir E. Beckett was sufficiently occupied with destroying St. Albans, and it is

strange that the Benchers should hand over their most interesting building to the caprice of an amateur. They are not merely spending their money uselessly, but they are acting in a way that will be condemned by every man of taste.

MISS GENNADIOS (who is not only the first but the only Greek lady who has devoted herself to sculpture) has received from the Prime Minister of Greece a commission to execute a bust of Canning. M. Coumoundouros writes:—"For some time past I have cherished the desire to request you to execute for the Hellenic Chambers a series of busts of eminent Philhellenes. To-day the Government has decided to begin with that of the immortal Canning, whose memory Greece keeps holy (*ιερά*), and whose premature death she weeps as a national misfortune."

MUSIC

MUSICAL BIOGRAPHIES.

The Great Musicians. Edited by F. Hueffer.

—1. *Wagner.* By the Editor. 2. *Weber.* By Sir Julius Benedict. 4. *Schubert.* By H. F. Frost. 5. *Rossini and his School.* By H. Sutherland Edwards. (Sampson Low & Co.)

Franz Liszt. Von L. Ramann. Erster Band. Die Jahre 1811-1840. (Leipzig, Breitkopf & Härtel.)

THE demand for what may be described as compressed or condensed literature is one of the features of the present day. In this busy age few have the inclination or the leisure to read either the complete works of our standard authors, or the more or less voluminous biographies of great men which exist in such large number. Hence has arisen a new type of literary composition—an early example of which may be seen in the series of "Ancient Classics for English Readers," published some few years since. The success of this venture led to similar experiments in other fields of literature and art. While we write, three different series of handbooks of philosophy are in course of publication; and the issue of a collection of musical biographies is begun by the four volumes lying before us.

It is by no means surprising that Dr. Hueffer, the editor, should have reserved to himself the subject of Richard Wagner, as the commencement of the series; for there are few more consistent, and we may add better qualified, advocates of the apostle of the "music of the future." In addition to purely musical acquirements, he who would discuss Wagner's works and theories with any authority must have a sound knowledge of philosophy, especially of that of Arthur Schopenhauer; and here Dr. Hueffer is thoroughly at home. At the same time he is careful not to devote too large a portion of his limited space to merely metaphysical disquisition. Within the limits of about a page and a half he gives us as clearly as possible the pith of Schopenhauer's system, so far as it relates to music; and it may be added that Dr. Hueffer's epitome will probably be far more intelligible to the average reader than the more detailed account of the same given by Wagner himself in his book on Beethoven, reviewed in these columns some time since.

The general plan pursued in the volume is that of a biographical sketch interrupted from time to time by an excursus, dealing either with Wagner's theories or with a

more or less detailed analysis of his various music-dramas—the name "opera" is one which their composer disclaims for them. Wagner's views on the union—perhaps it should rather be said the fusion—of music with the sister arts are now so familiar to the musical public that it is needless to recapitulate them here; but to those who are still unacquainted with them it may be said that we know of no work in our language in which they are more clearly set forth than in the present volume. The credit of first presenting them in an English dress, we believe, due to Mr. Dannreuther, whose articles on 'Richard Wagner; his Tendencies and Theories' appeared at first in the *Monthly Musical Record*, and were subsequently republished in a collected form. Since Mr. Dannreuther's book was issued we have seen nothing so good on the subject as the present volume. The analyses of the operas will be found of interest even to those who do not know the music; though the subject is one which it would be impossible to treat adequately without the aid of quotations. The series of musical biographies could not have been more worthily opened than by the editor's 'Wagner.' A misprint on p. 65—"Bairauth" for *Baireuth*—it will be well to correct in future editions.

Though widely differing both in style and in the nature of its contents from Dr. Hueffer's book, Sir Julius Benedict's life of Weber, which forms the second volume of the series, is not a whit inferior to it in value. It would probably have been impossible to find any one so well qualified to write this biography as the veteran musician who just sixty years ago became Weber's pupil, and who was closely connected with him for upwards of three years. The author's personal reminiscences are by no means the least interesting part of his book. The chequered career of the composer; his troubled boyhood with his worthless father; the gradual ripening of his genius; his appointment at Dresden, and the constant annoyances and irritations to which he was subjected there, reminding us somewhat of the experiences of Mozart at Salzburg; the first production of 'Der Freischütz,' at which Sir Julius was present; the history of the composition of 'Euryanthe'; the touching account of Weber's visit to London, when already stricken by the hand of death, to produce 'Oberon,' in order that his family might not be left unprovided for—such are a few of the noteworthy points touched upon in more or less detail by the author. Sir Julius's style is excellent, and it may be said without reserve that there is not a dry page in the book. A very complete *catalogue raisonné* of Weber's compositions is appended, the short critical remarks of the author upon the various works being especially valuable. The only mistake we have noticed in the volume occurs in this catalogue, the arrangement for two pianos of the piano and clarinet duet being (probably by a slip of the pen) attributed to Hans von Bülow instead of Adolph Henselt.

To present a readable biography of Franz Schubert is no easy task, because the composer's life was singularly uneventful. There has been no great composer whose genius received so little recognition during his lifetime as the author of the 'Rosamunde'

music, the Symphonies in c and b minor, and the great Mass in e flat. The greater part of his life was passed in a sordid struggle for the mere means of existence, and at no period was he in what may be called even comfortable circumstances. He was paid most inadequately for even his finest works, and had little to cheer him except the consciousness of his own genius, and the delight which the production of his immortal works must have afforded to an artistic nature such as his. His biography is necessarily in chief part a record of his compositions; and Mr. Frost, eschewing all attempts at rhapsody, has given us a useful volume, which, while necessarily containing little that is new, has the merit of being carefully compiled, well arranged, and excellently written. There are one or two slips that should be corrected. On p. 26 the Symphony in b flat is spoken of as No. 4 instead of No. 5; and on p. 37 the statement that "the score" (of 'Die Zwillingbrüder') was published in 1872 should be "the vocal score." On p. 36 we read "There is an overture in f for piano at four hands." This we take to be a correction by Dr. Hueffer: first, because it is obviously a translation of the German "zu vier Händen," and secondly, because no Englishman would have written it. The spectacle of a German editor improving the diction of an educated Englishman is not a little droll.

Mr. Sutherland Edwards's 'Rossini and his School' is an interesting and readable book, full of anecdote, and written in its author's most agreeable and chatty style. About three-fourths of the work are devoted to the composer of 'Guillaume Tell,' while the remainder is occupied with short biographical sketches of Donizetti, Bellini, and Verdi. Mr. Edwards's criticisms, though not intended to be profound, are just and sensible; but we are sorry to add that the book is disfigured by some unpardonable mistakes. We are not referring to what may be probably printer's errors, such as "Falignano" for *Fallegname* (p. 92), or "Matilda di Shubrun" (twice on p. 77) for *Matilda di Shabran*, but to absolute inaccuracies. At the very beginning of the book (p. 4), after stating that Rossini was born on the 29th of February, 1792, Mr. Edwards adds, "What is better worth remembering is the fact that Rossini was born, as if by way of compensation, in the very year that Mozart died." We should have thought that every musician knew that Mozart died on the 5th of December, 1791; and it is difficult to say which is the more astonishing, that Mr. Edwards should have made such a mistake, or that the editor should have passed it over in reading the proofs. The date of Donizetti's birth is given as 1798, not 1797, the true year. Mr. Edwards probably took the date from Fétis; but it is not only corrected in the supplement to that work published in 1878, but is also rightly given in Mende's and other musical lexicons. But the most extraordinary confusion of dates will be found in the life of Bellini. On p. 191 Mr. Edwards says: "Bellini was born in 1806, nine years after Donizetti [whose birth, as we have just said, he places in 1798], and died in 1837, thirteen years before him." (Donizetti died in 1848.) To make confusion worse confounded, Mr.

Edwards adds, on p. 105, that Bellini died "at the age of *thirty-eight*!" By what arithmetical process he arrived at this result is an inscrutable mystery. The fact is that the whole of the dates are wrong. Bellini was born in 1802, five years after Donizetti, and died in 1835; and the curious thing is that in the article on the composer which he wrote for Dr. Grove's 'Dictionary of Music and Musicians' Mr. Edwards gives both the dates correctly.

Madame Ramann by her work on Liszt seems to intend an addition to the series of musical monographs of which Germany enjoys the monopoly, and of which Chrysander's 'Handel,' Spitta's 'Bach,' and Jahn's 'Mozart' are among the best-known examples. A volume of nearly six hundred pages is devoted to the first thirty years of Liszt's life, and it is probable that at least as much more space will be required to deal on the same scale with the forty years that remain to be treated. The author is an enthusiastic admirer of her hero; and in matters of criticism we sometimes feel that her zeal gets the better of her judgment. Yet, while not endorsing all the opinions she may express, we are bound in justice to say that she has written a most interesting volume. During the first thirty years of his life Liszt presents himself to us as a *virtuoso* rather than as a composer. From the chronological catalogue of his compositions given at the end of the volume, it appears that down to the year 1840 he wrote nothing of any consequence except for the piano. In this volume, therefore, we see him first as the youthful prodigy whose performances, in the opinions of competent judges, surpassed those of the most distinguished pianists of the day; and next as the young man who had fulfilled, and if possible surpassed, the promise of his boyhood. In considerable detail, yet without undue prolixity, Madame Ramann follows Liszt's artistic career. The extracts from contemporary newspapers and letters are well selected, and supplemented by numerous additional pieces of information, obtained sometimes from Liszt himself, sometimes from actors in the scenes narrated. In this way the author causes the incidents of the musician's life to pass before us as in a panorama.

It must not be forgotten that, unlike many *virtuosi*, Liszt is a man of unusual mental power and of great literary acquirements; and perhaps the most interesting part of the present volume is that in which Madame Ramann treats of the distinguished persons with whom Liszt was brought into contact, and of their influence on his artistic and mental development. On the one side we find Paganini, Berlioz, and Chopin; on the other, Chateaubriand, Saint-Simon, the Abbé Lamennais, and "George Sand." Most important of all, doubtless, was the Countess d'Agoult, better known under her *nom de plume* of "Daniel Stern," whose relations with Liszt for ten years were of the most intimate kind. All these personages are delineated with great vividness, and their influence on the musician is set clearly before the reader. The chapter on "George Sand" and her system of morals is especially excellent, while the long analysis of the character of the Countess d'Agoult is one of the most striking portions

of the work. How far Madame Ramann is correct in throwing the greater part of the blame on the lady for the scandal caused by her intrigue with Liszt we are not in a position to say; but assuming that her statements can be substantiated, the artist would certainly appear to be more sinned against than sinning. The warm partisanship of the author, however, will lead the reader to look with some little suspicion on a merely *ex parte* explanation. The probability is that both Liszt and the Countess were led away by the sentimental romanticism which at that time was so widely diffused in Parisian salons, and that both were equally to blame in the matter.

It is hardly probable that the present volume will have a very large sale in this country, for the number of those who feel a sufficient interest in the subject to read through nearly six hundred pages of German will be limited; but those who have the opportunity to do so will meet with much in the work which will reward them for making its acquaintance. Madame Ramann's style is, in comparison with much modern German writing, remarkably clear; and our own experience of the volume is that after taking it up we find it difficult to put down again, so continuous and varied is its interest.

Musical Gossip.

THE Carl Rosa Opera Company started on its autumnal provincial tour on Saturday last. It is now decided that Mr. Carl Rosa's next London season will be at Her Majesty's Theatre, commencing early in the new year, instead of at Covent Garden as originally announced. The principal novelties will be 'The Veiled Prophet' by Mr. Villiers Stanford, and an English version of 'Tannhäuser.'

MR. SANGLEY, who has been in failing health for some time past, has gone to Italy for a few months.

THE annual series of promenade concerts at Covent Garden Theatre will commence this (Saturday) evening. The conductor is Mr. A. Gwyllyn Crowe. The orchestra is advertised to consist of one hundred performers.

MR. STANFORTH's Highgate Choral Society Concerts were brought to a close for this season on Thursday in last week with a performance of Mr. Barnett's 'Building of the Ship.' For the next season Mr. Stanforth announces one of Handel's lesser-known oratorios, Mr. Cowen's 'St. Ursula,' composed for the forthcoming Norwich Festival, and Mr. Sullivan's 'Martyr of Antioch' (second time).

THE programme of the forthcoming festival at Worcester has undergone some modification, and now stands as follows. There will be a special grand service in the cathedral on Sunday afternoon, September 4th, in which the full chorus and orchestra will take part, the anthem being Spohr's cantata, "God, Thou art great." The regular proceedings will commence on the following Tuesday morning, when 'Elijah' will be given. The evening concert at the Shire Hall will include a new cantata, entitled 'The Bride,' by Mr. A. C. Mackenzie. On Wednesday morning another new work, 'The Widow of Nain,' by Mr. Caldicott, will be performed, and the programme will include a selection from Handel's 'Jephtha' and Beethoven's c minor Symphony—the latter probably for the first time in a cathedral. The evening performance, also in the cathedral, will consist of Beethoven's 'Mount of Olives' and parts one and two of 'The Creation.' Cherubini's Mass in D and Mendelssohn's 'Lobgesang' will occupy Thurs-

day morning, and Mr. J. F. Barnett's cantata, 'The Building of the Ship,' the post of honour at the second Shire Hall concert in the evening. 'The Messiah' will bring the festival proper to a close on Friday morning, but in the evening another special service will be held, when one of Handel's Coronation Anthems and one of Mozart's motets will be performed.

THE death is announced of Mr. Joseph Halberstadt, some time music director of the Italian Church, Hatton Garden, but who was better known to musicians as the writer of the additional accompaniments to Handel's oratorios 'Esther' and 'Susannah' when those works were performed at the Alexandra Palace a few years ago.

DRAMA

Dramatic Gossip.

MR. JOHN S. CLARKE has appeared at the Vaudeville Theatre in three of his best known characters—Major Wellington de Boots in 'A Widow Hunt,' Dr. Pangloss in two acts of 'The Heir-at-Law,' and Bob Acres in one act of 'The Rivals.' The opportunities of comparison thus afforded show that Mr. Clarke's style has more variety than might be expected from one who depends so much upon facial play. No living comedian is Mr. Clarke's equal in expressing with no aid of voice varying emotions. The company by which Mr. Clarke is supported includes Mr. Conway, Mr. Beveridge, Miss R. Henri, and Miss Winifred Emery.

In the revival of 'The Forty Thieves' at the Gaiety Mr. J. G. Taylor plays the part of Ali Baba, originally taken by Mr. Terry. Mr. Taylor also appears as Jeremiah Boldt in Mr. Soutar's farce 'The Fast Coach.'

M. GOT, the *doyen* of the Comédie Française, has at length been nominated for the Legion of Honour. As in the case of his predecessors who obtained the same distinction, Samson and M. Regnier, he is decorated as professor at the Conservatoire, and not as actor.

It is stated that a version of Robertson's comedy of 'Society' is in rehearsal at the Gymnase, under the title of 'Les Elections.' The interest of the announcement is diminished when it is recollected that the Gymnase has now, like many London theatres, passed temporarily out of the hands of the regular management.

A REVIVAL of 'Janet Pride' at the Adelphi shows Mr. Warner as Richard Pride, a character in which he is seen to advantage. Miss Gerard as the heroine reveals an amount of pathos nothing in her past performances led us to expect. Mr. Irish is Dickey Trotter, and Mr. Fernandez Monsieur Bernard. The drama, which may claim to be one of the best instances of adaptation extant, and was in its day one of the most popular of pieces, begins to appear a little old fashioned.

THE Surrey Theatre has passed into the hands of Messrs. Conquest and Paul Meritt, who have revived the American drama of 'The Danites.' A new drop scene, giving a view of the Thames from Richmond Hill, has been painted for the theatre by Mr. R. Douglass. A new drama is promised for the end of September.

For the first time for many years a first prize of tragedy has been awarded by the Paris Conservatoire. M. Garnier, the recipient, competed in the chamber scene between Hamlet and Gertrude, in the translation of 'Hamlet' by Dumas père and Meurice. M. Garnier also carried off a second prize in comedy. He is said to have remarkable physical gifts together with a completeness of method noteworthy in one so young.

TO CORRESPONDENTS.—W. H. R.—T. K. T.—L. L.—S. E. F.—W. M. F. P.—received.
No notice can be taken of anonymous communications.

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